

PIANO / VOCAL / GUITAR

MAROON 5

HANDS ALL OVER



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PIANO/VOCAL/GUITAR

MAROON 5

HANDS ALL OVER



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4
MISERY

10
GIVE A LITTLE MORE

16
STUTTER

23
DON'T KNOW NOTHING

29
NEVER GONNA LEAVE THIS BED

36
I CAN'T LIE

42
HANDS ALL OVER

49
HOW

55
GET BACK IN MY LIFE

61
JUST A FEELING

68
RUNAWAY

74
OUT OF GOODBYES

MISERY

Words by ADAM LEVINE
Music by ADAM LEVINE, JESSE CARMICHAEL
and SAM FARRAR

Moderate Funk Rock groove

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The piano part is marked *mf* (mezzo-forte).

System 1: The vocal line begins with "Oh, yeah. —" and ends with "Oh,". The guitar part features a C major chord (x02233) and a B7 chord (x21232). The piano accompaniment starts with a rest followed by a rhythmic pattern of eighth notes.

System 2: The vocal line continues with "yeah." and "So scared of break-ing it — that". The guitar part features C major (x02233), B7 (x21232), and C major (x02233) chords. The piano accompaniment continues with a similar rhythmic pattern.

System 3: The vocal line concludes with "you won't let it bend, —" and "and I wrote two hun - dred let - ters mix - es in with mine, —" and "the way it feels to be com -". The guitar part features B7 (x21232) and C major (x02233) chords. The piano accompaniment continues with the same rhythmic pattern.

B7 C

I will nev - er send. —
 plete - ly in - ter - twined. —

Some - times these cuts are so — much
 Not that I did - n't care, — it's

B7 C

deep - er than — they seem. —
 that I did - n't know. —

You'd rath - er cov - er up; — I'd
 It's not what I did - n't feel, — it's

B7 C

rath - er let — them bleed.
 what I did - n't show. So let me — be — and I'll

B7 Em Am7

set you — free. — I am in

D G Em Am7

mis - er - y. ————— There ain't no - bod - y who can

D G Em Am7

com - fort — me, ——— oh, yeah. ————— Why won't you

D G Em Am7

an - swer me? ————— (The
The) si - lence is slow - ly
Your

D G Em Am7

kill - ing — me, ——— oh, yeah. ————— Girl, — you real - ly got me bad,

D G Em Am7 To Coda

you real-ly got me bad. I'm gon-na get you back,

D G C N.C.

I'm gon-na get you back, yeah. Your salt-y skin and how it

2 Bm Am

You say your faith is shak-en and you may be mis-tak-en.

F#m7b5 G

You keep me wide-a-wake and wait-ing for the sun.

Bm Am

I'm des - p'rate and con - fused, so far a - way from you.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for Bm and Am are shown above the first and second measures respectively.

C B7

I'm get - ting there. I don't care where I have to run.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for C and B7 are shown above the first and second measures respectively.

N.C.

Why do you do what you do to me, yeah?

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. The instruction 'N.C.' is written above the first measure.

Em Am

Why won't you an - swer me, an - swer me, yeah? Why do you

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for Em and Am are shown above the second and third measures respectively.

D G/D Em Am/E D G/D **D.S. al Coda**

do what you do to me, yeah? Why won't you an - swer me, an - swer me, yeah?

CODA D G Em Am7

I'm gon-na get you back, yeah. Girl, — you real-ly got me bad,

D G Em Am7

you real-ly got me bad. I'm gon-na get you back,

Repeat and Fade	Optional Ending
D G	D G
I'm gon-na get you back, yeah.	I'm gon-na get you back.

GIVE A LITTLE MORE

Words by ADAM LEVINE
Music by ADAM LEVINE,
JESSE CARMICHAEL and JAMES VALENTINE

With a groove

N.C.

mf

The piano introduction consists of two staves in 4/4 time. The right hand starts with a whole rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The left hand plays a steady eighth-note bass line: G2, A2, Bb2, C3, D3, E3, F3.

Dm

Now you've been — bad — and it goes — on —

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The right hand melody starts with a whole rest, followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same eighth-note bass line as the introduction, with chords in the right hand.

Gm7

— and on — and on — 'til you come home, — babe, —

The second line of the song continues the vocal melody and piano accompaniment. The right hand melody starts with a whole rest, followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same eighth-note bass line, with chords in the right hand.

Gm6



Dm



'til you come home. And

you taste best, the poi-son I've learned to love has gone,
 You were wrong for turn-ing me on and on and on

Gm7



Gm6



I'm all a-lone, ba-by, I'm all a-lone.
 and on and on, you make it so hard.

Dm



I'm wait-ing for some-thing, al-ways wait-

ing, feel - ing noth - ing, won - der - ing if it will ev - er change.

And then I give a lit - tle more, ooh, — ba -

Gm7

- by, oh, — give a lit - tle more, ooh — ba -

Am7

- by, oh. — I'm not fall - ing in love — with you, I'm —

A7

Dm

— not fall - ing in love. — I'm not fall - ing in love — with you, I'm —

— not fall - ing in love. — 'Til I get a lit - tle more from you ba -

Gm7

- by, oh, — get a lit - tle more from you ba -

Bb

1 A7 N.C.

- by, ooh! —

2

A7

Gm Gm/A Gm/Bb

by, ooh! — If I have no de - fense, —

Bb

Bm7b5

Bbmaj7

I know you're gon - na get me in the end. —

Gm Gm/A Gm/Bb

Bb

(You'll get me in — the end.) And I can not pre - tend — I ev - er want to

Bm7b5

A7/C#

feel this way a - gain, — oh. —



Musical staff with lyrics: I'm not fall - ing in love _ with you, I'm _ not fall - ing in love. _

I'm not fall - ing in love _ with you, I'm _ not fall - ing in love. _

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

Musical staff with lyrics: I'm not fall - ing in love _ with you, I'm _ not fall - ing in love. _ 'Til I

I'm not fall - ing in love _ with you, I'm _ not fall - ing in love. _ 'Til I

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



Musical staff with lyrics: get a lit - tle more from you ba - by, oh, _

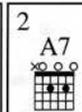
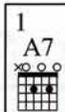
get a lit - tle more from you ba - by, oh, _

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



Musical staff with lyrics: get a lit - tle more from you ba - by, ooh! _ - by, ooh, ooh, ooh.

get a lit - tle more from you ba - by, ooh! _ - by, ooh, ooh, ooh.



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

STUTTER

Words by ADAM LEVINE
 Music by ADAM LEVINE,
 MATT FLYNN and SAM FARRAR

Pop Shuffle (♩ = ♩³)

N.C.

I real - ly, I real - ly... Woh.

mf

I real - ly need to know. I real - ly, I real - ly...



Woh. Or else you've got to let me go.

A  D#dim  C#m  E  B  A  B 

— I real - ly, I real - ly... This time I real - ly need to do things right, shiv -



C#m  E  B  A  B  C#m  E  B 

- ers that you give me keep me freez - ing all night. You make me shud - der, oh, -



A  B  C#m  E  B  A  B 

— yeah. I can't be - lieve it, I'm not my - self, sud -



C#m  E  B  A  B  C#m  E  B 

- den - ly I'm think - ing a - bout no one else. You make me shud - der. — I



A B C#m E/B A B

real - ly, I real - ly need to know _____ or else you've got to let me

C#m E/B A#m7b5 G# A

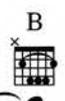
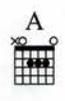
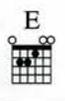
go, _____ oh. _____ You're just a fan - ta - sy girl, -

E C#m B

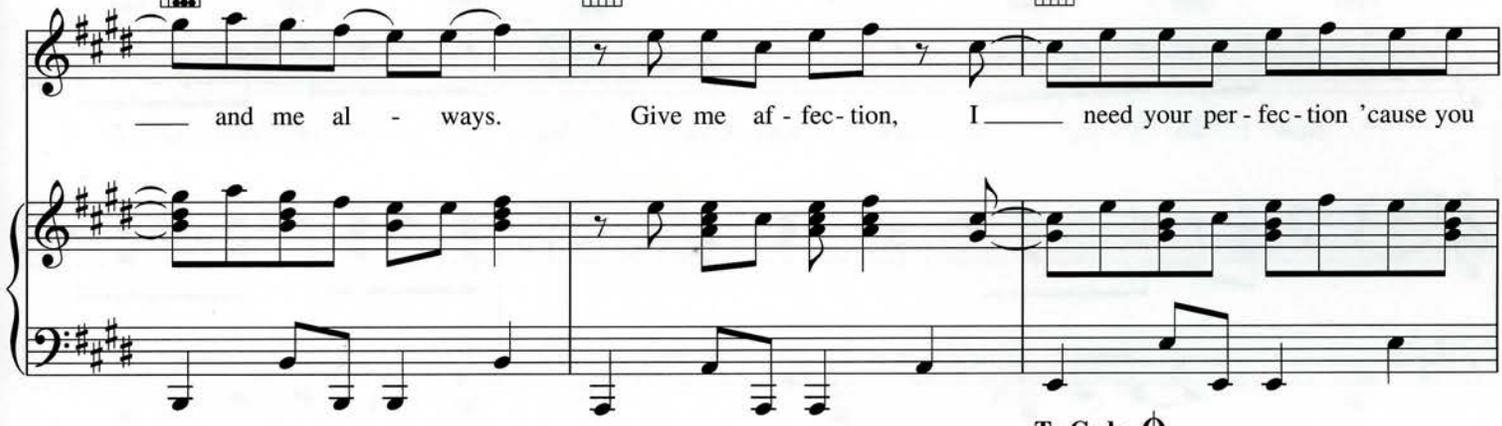
_____ it's an im - pos - si - ble world. _____ All I want is to be _____ with you al - ways. -

A E C#m

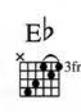
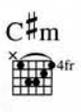
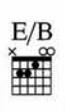
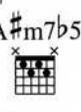
I give you ev - e - ry - thing, _____ pay some at - ten - tion to me. _____ All I want is just you -

B  A  E 

— and me al - ways. Give me af - fec - tion, I — need your per - fec - tion 'cause you

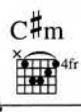
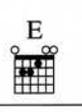
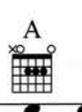
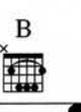
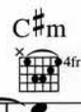
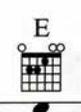
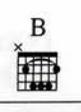


To Coda

E^b  3fr D  N.C. C[#]m  4fr E/B  A[#]m7^b5  N.C.

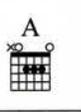
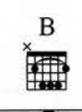
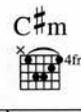
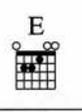
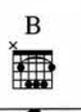
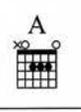
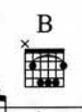
feel so good you make me stut - ter, — stut - ter, — ooh. —



C[#]m  4fr E  B  A  B  C[#]m  4fr E  B 

If I could touch you I'd nev - er let go, now — you've got me scream - ing and I



A  B  C[#]m  4fr E  B  A  B 

can not shut up, oh, — shut up, yeah. —



Now I am ly - ing on the bed - room floor, bare - ly e - ven speak - ing and I

D.S. al Coda

can not a get up. I real - ly, I real - ly, I real - ly need to

CODA

stut - ter. — You knock me down, I can't get

up, I'm stuck. Got - ta stop shak - ing me up. — I can't eat,

C#m



can't sleep, can't think, sink - ing un - der, I'm sink - ing un - der.



You're just a fan - ta - sy girl, it's an im - pos - si - ble world, all I want is to be.



with you al - ways. I give you ev - e - ry - thing, pay some at - ten - tion to me,



all I want is you and me al - ways, oh. You're just a fan - ta - sy girl,

E C#m B

it's an im - pos - si - ble world, — all I want is to be — with you al - ways. —

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are "it's an im - pos - si - ble world, — all I want is to be — with you al - ways. —". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal staff, three guitar chord diagrams are shown: E (open), C#m (4th fret), and B (open).

A E Eb

Give me af - fec - tion, I — need your per - fec - tion 'cause you feel so good you

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Give me af - fec - tion, I — need your per - fec - tion 'cause you feel so good you". The piano accompaniment continues. Above the vocal staff, three guitar chord diagrams are shown: A (open), E (open), and Eb (3rd fret).

D C#m B A B

N.C.

make me stut - ter, — you make me stut - ter, —

Detailed description: This system contains the third line of music. The vocal line has the lyrics "make me stut - ter, — you make me stut - ter, —". The piano accompaniment continues. Above the vocal staff, five guitar chord diagrams are shown: D (open), N.C. (no capo), C#m (4th fret), B (open), A (open), and B (open).

C#m B F#/A#

N.C.

— you make me stut - ter. —

Detailed description: This system contains the fourth line of music. The vocal line concludes with the lyrics "— you make me stut - ter. —". The piano accompaniment concludes. Above the vocal staff, three guitar chord diagrams are shown: C#m (4th fret), B (open), and F#/A# (4th fret).

DON'T KNOW NOTHING

Words by ADAM LEVINE
Music by ADAM LEVINE
and SAM FARRAR

With energy

A5



f

Ooh.

Ooh.

Liv - ing in - side my head, pull - ing my strings,

let - ting me think I'm in con - trol.

Giv - ing you all of my

heart was a good start, but it turns out you want — my soul.

I don't know — noth - ing 'bout that, in fact I don't know noth - ing at all, —

— yeah. — I'm tired of — prov - ing you right by

do - ing ev - 'ry - thing so wrong. So tell — me what you real - ly want —



'cause I _____ don't want to be, I _____ don't want to be _____ a - lone. _



Ooh. _____ Ooh. _____

To Coda ⊕

Push - ing me o - ver the edge, can't for - get those

things you said cut to _____ the bone. Well, go a - head, take your

swing, what did you think, I was just gon - na roll o - ver? Oh no.

CODA 

I'm put - ting my - self on the line,

I'm tir - ed of wast - ing my time. There's got to



be a reas - on why she will not talk to me. No, I

Dm Am

I don't know noth - ing 'bout that, in

F C Dm

fact I don't know noth - ing at all, ooh. I'm tired of

Am Bb E

prov - ing you right by do - ing ev - 'ry - thing so wrong.

2 Bb G Bb

do - ing ev - 'ry - thing so wrong. Tell me what you real - ly want,



I don't want to be, I don't want to be a - lone.



Ooh. Ooh.

Ooh.

Repeat and Fade

Optional Ending

Ooh. Ooh.

NEVER GONNA LEAVE THIS BED

Words by ADAM LEVINE
Music by ADAM LEVINE

Pop Rock

Am F/A C/G

You push me, — I don't have the strength to —

mf

G Am F/A

re - sist or con - trol you, — so take me down, —

C/G G Am

— take me down. You hurt me, —

F C G

but do I de - serve this? _ You make me so

Am F C G

ner - vous, _ calm me down, _ calm me down.

C

Wake you _ up _ in the mid - dle of the night to _ say, _

Am7 F

_ I will nev - er walk a - way a - gain, _ I'm nev - er gon - na

To Coda

C G Am

leave this bed, oh. So come here

Detailed description: This system contains the first line of music. The vocal line starts with a C chord (x0223) and the lyrics 'leave this bed, oh. So come here'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

F C G

and nev - er leave this place, - per - fec - tion of

Detailed description: This system contains the second line of music. The vocal line starts with an F chord (x2233) and the lyrics 'and nev - er leave this place, - per - fec - tion of'. The piano accompaniment continues with similar harmonic support.

Am F C

your face slows me down,

Detailed description: This system contains the third line of music. The vocal line starts with an Am chord (x0202) and the lyrics 'your face slows me down,'. The piano accompaniment provides accompaniment for the vocal line.

G Am F

slows me down. So fall down, I need you to

Detailed description: This system contains the fourth line of music. The vocal line starts with a G chord (x0233) and the lyrics 'slows me down. So fall down, I need you to'. The piano accompaniment concludes the system.

C G Am

trust me, — go ea - sy, don't rush me, —

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'trust', followed by a half note 'me,' with a breath mark. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for C, G, and Am are provided above the staff.

F C G D.S. al Coda

help me out, — why — don't — you — help me out.

Detailed description: This system contains the next three measures. The vocal line continues with 'help me out,' followed by a half note 'why' and a quarter note 'don't'. The piano accompaniment continues with similar harmonic support. Chord diagrams for F, C, and G are shown. The system ends with the instruction 'D.S. al Coda'.

CODA C

oh. — So you say — go, — it is - n't work - ing and —

Detailed description: This system is the CODA section, starting with a double bar line and a Coda symbol. The vocal line begins with 'oh.' followed by 'So you say' and 'go,'. The piano accompaniment provides a rhythmic accompaniment. A chord diagram for C is shown above the staff.

G/B

I say — no, — it is - n't per - fect, so I'll

Detailed description: This system contains the final two measures. The vocal line starts with 'I say' followed by a half note 'no,' and then 'it is - n't per - fect, so I'll'. The piano accompaniment concludes the piece. A chord diagram for G/B is shown above the staff.

Am7 F C G

stay in - stead, I'm nev - er gon - na leave this bed.

Am F/A

And take it, take it all, take all that I have. I

C/G G Am7

give it all a - way, just to get you back. And fake it, fake it, I'll

F C G

take what I can get, I'm knock ing so loud, can you hear me yet?

Am7



G/B



C



Try to stay a - way, but you can't for - get. Wake you — up —
you say — go, —

G/B



— in the mid - dle of the night to — say, — I will nev - er walk a -
— it is - n't work - ing and — I say — no, — it is - n't per - fect so I

Am7



F



1



way a - gain, — I'm nev - er gon - na leave this — bed, —
stay in - stead, — I'm nev - er gon - na

2



— oh. — So leave this — bed, — oh. —



Take it, take it all, take all that I have. Take it, take it all,



take all that I have. Take it, take it all, take all that I have.



Take it, take it all, take all that I have. Take it, take it all, take all that I have.

N.C.

Take it, take it all, take all that I have. Take it, take it all, take all that I have.

I CAN'T LIE

Words by ADAM LEVINE
 Music by ADAM LEVINE
 and SAM FARRAR

Moderate groove

G

Ha — la la — la la — la la — la.

Ooh. Ooh,

mf

Am

Ha — la la la — la la — la la. —

ooh. I must —

G

— have been a fool — to love — you so — hard for — so long. — So much strong-

Am



Musical staff with lyrics: er than_ be - fore_ but so_ much hard - er to_ move on._ Now the bit -

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

G



Musical staff with lyrics: - ter chill_ of_ win - ter still_ moves through_ me like_ a plague,_ on - ly to wake -
- er did_ my_ best_ to ex - press how_ I real - ly felt,_ and now that I know -

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

Am



Musical staff with lyrics: _ up in an emp - ty bed_ on a per - fect sum - mer's day._
_ ex - act - ly what_ I want_ you've_ found_ some - bod - y else._

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

Bm



Musical staff with lyrics: My world_ just feels_ so cold,_ and you find -

Em



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

Am D

your - self walk - ing down the wrong side of the road, oh.

G

I can't lie, you're on my mind, stuck in - side my head. I want to feel

Am D

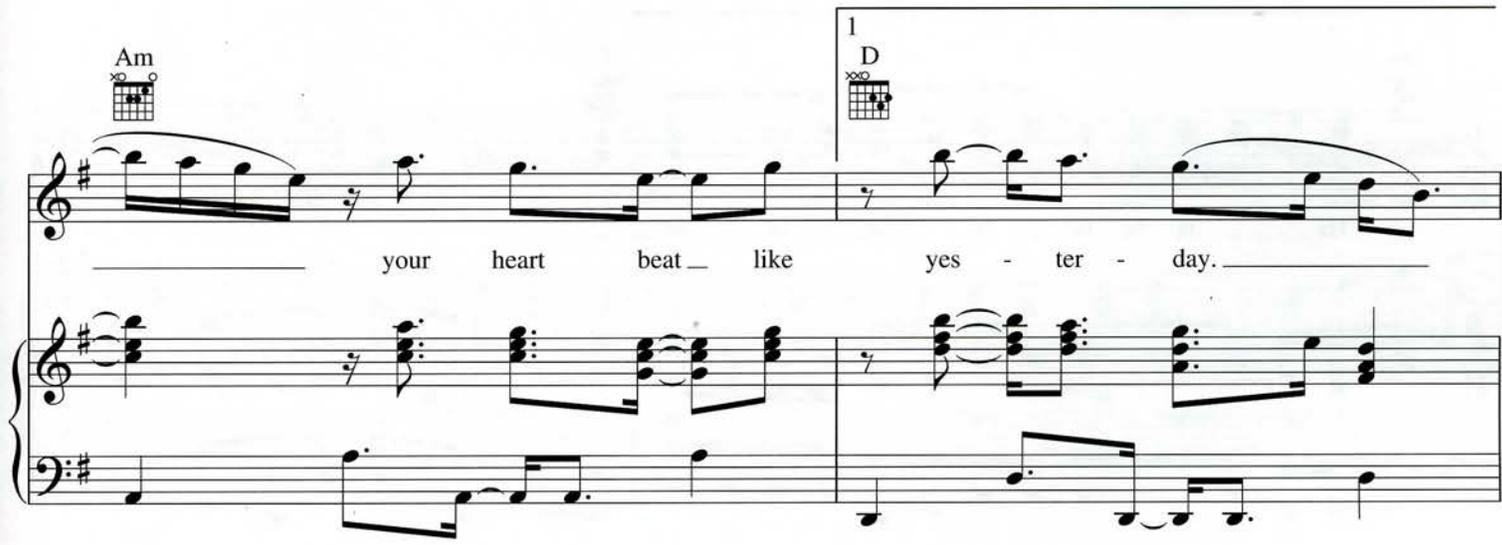
your heart beat for me in - stead, yeah.

G

I just died so much in - side now that you're not there, I want to feel

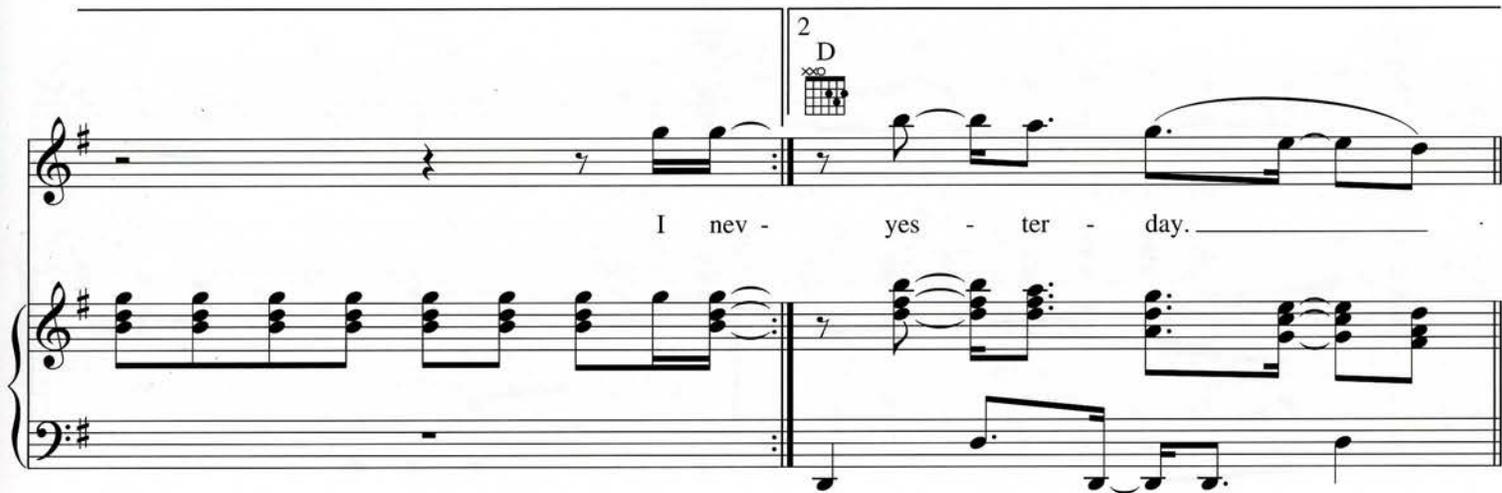
Am  1
D 

your heart beat like yes - ter - day.



2
D 

I nev - yes - ter - day.



G 

Ha la la la la la Yeah.



1 Am  D 

Ha la la la la la Ah, yeah.



2

Am

D

Ha — la la la — la — la — la. —
Yeah. Oh. —

Bm

Em

— My world — just feels — so — cold, and I find

Am

D

— my - self — think - ing a - bout — the things — I could — have done. — And it wounds —

Am

D

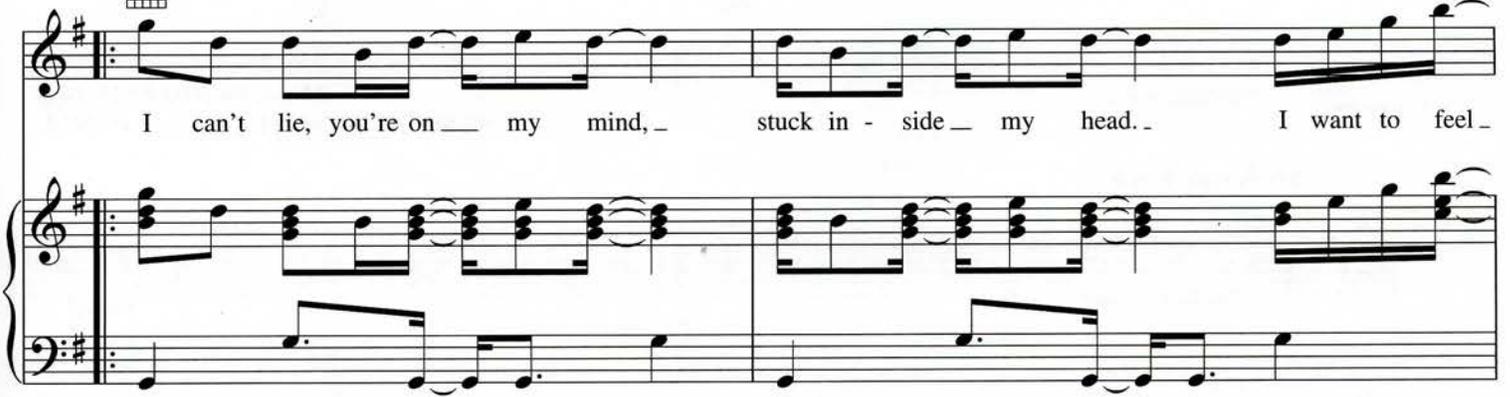
— my soul — when you let — me know — I'm not — the on - ly one. —

HANDS ALL THE WAY

G



I can't lie, you're on my mind, stuck in - side my head. I want to feel



Am



your heart beat for me in - stead, yeah.

D




G



I just died so much in - side now that you're not there, I want to feel



Am



your heart beat like yes - ter - day.

D



Optional Ending

G



Repeat and Fade



HANDS ALL OVER

Words by ADAM LEVINE
Music by ADAM LEVINE,
JESSE CARMICHAEL and SAM FARRAR

Moderate Funk

N.C.

Put your

mp

Detailed description: This system shows the beginning of the piece. The vocal line (treble clef) starts with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

hands all o - ver, put your hands all o - ver me. — Put your

Detailed description: This system continues the vocal line with the lyrics "hands all o - ver, put your hands all o - ver me. — Put your". The piano accompaniment continues with the same rhythmic pattern as the first system.

hands all o - ver, put your hands all o - ver me. — Put your hands all o - ver me.

G5

Detailed description: This system concludes the vocal line with the lyrics "hands all o - ver, put your hands all o - ver me. — Put your hands all o - ver me.". A guitar chord diagram for G5 is shown in the upper right corner. The piano accompaniment continues until the end of the system.

F#5



F5



Cm



I can't seem to find the
Now you've lost your mind, the

Cm/Eb



Cm



pret-ty lit-tle face I left be-hind. _ Wan-dered out _ on the o-pen road, _
pret-ty lit-tle girl I left be-hind. _ Now _ you're _ get-ting rough, _ but

Cm/Eb



Cm



look-ing for a bet-ter place to call home. Gave her a place to stay _ and
ev-'ry-bod-y knows _ you're not that tough. You wan-dered out _ on the o-pen road, _

Cm/Eb



Cm



she got up _ and ran a-way. _ Now I've had e-nough, _ the
look-ing for a place to call your _ own. You're scared to death _ of the road a-head, _

Cm



pret - ty lit - tle face has torn me up. Put your hands all o - ver me, please
 pret - ty lit - tle thing, don't get up - set.

Bb



Cm



talk to me, talk to me, tell me ev - e - ry - thing — is gon - na

Bb



Cm



be al - right. — Put your hands all o - ver me, please

Bb



G7



walk with me, walk with me now. Love is a game, — you say —

1

Cm



play me and put me a - way. — Put your hands all o - ver me. —

2

Cm/Eb



play me and put me a - way. —

Love is a game, — you say — play me and put me a - way. —

F#5



F5



Cm7



Put your hands all o - ver me. —

F#5 F5 Cm7

Put your hands all o - ver me. —

F#5 F5 Ab Eb

Put your hands all o - ver me, — all o - ver me. — So

Cm

come down off your cloud, — say it now, — say it loud. —

N.C.

Get up in my face, — pret - ty lit - tle girl, come make my day.

Cm  3fr 

Put your hands all o - ver me, please talk to me, talk to me.



Cm  3fr 

Put your hands all o - ver me, got to walk with me, walk with me now.



Cm  3fr 

Put your hands all o - ver me, got to talk to me, talk to me.



Cm  3fr 

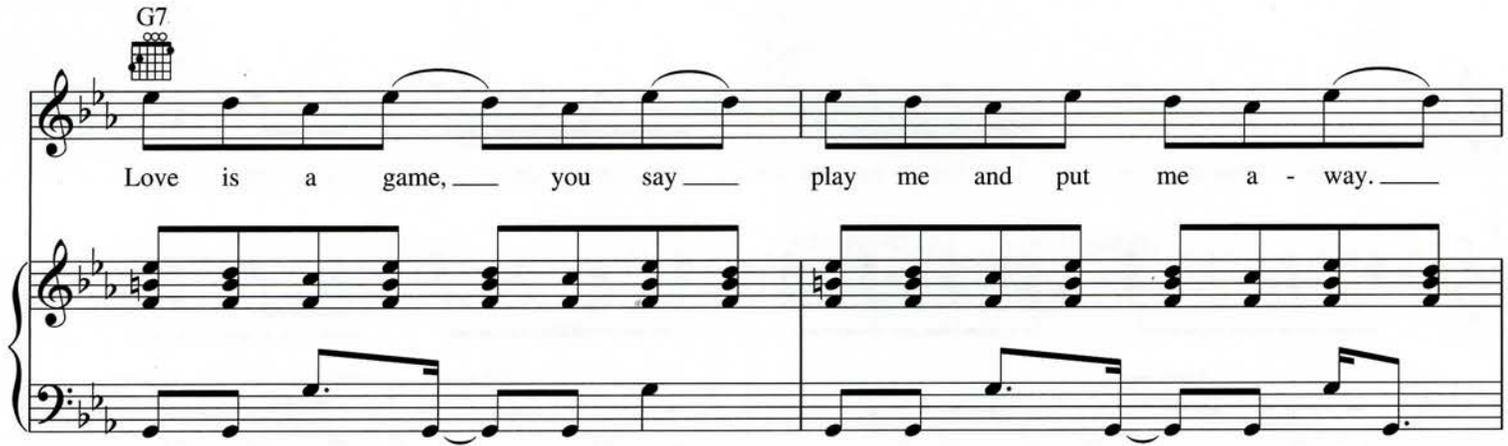
Put your hands all o - ver me, got to walk with me, walk with me now.



G7



Love is a game, — you say — play me and put me a - way. —



Love is a game, — you say play me and put me a - way. —



Cm

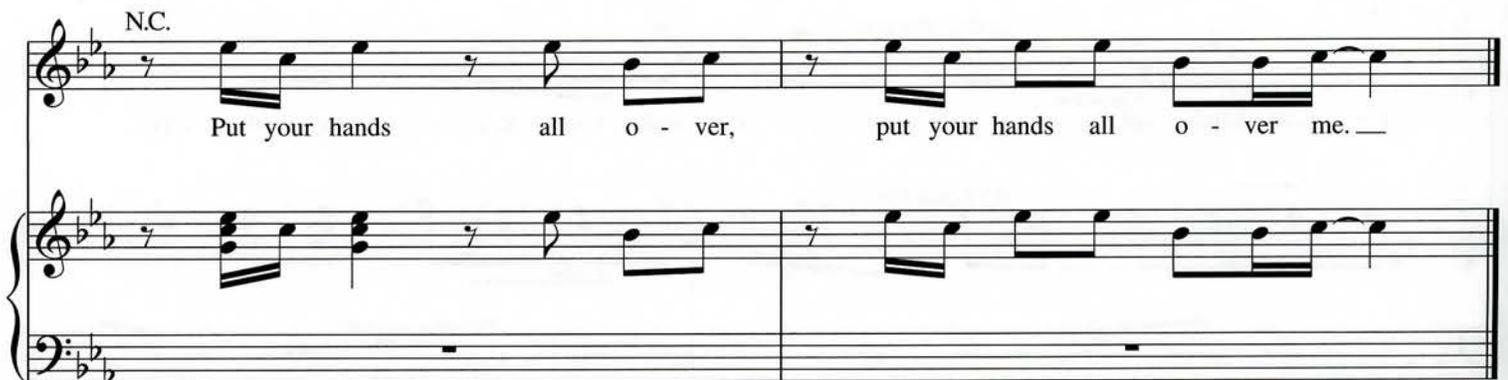


Put your hands all o - ver me, all o - ver me.



N.C.

Put your hands all o - ver, put your hands all o - ver me. —



HOW

Words by ADAM LEVINE
 Music by ADAM LEVINE, JESSE CARMICHAEL,
 SHAWN TELLEZ and SAM FARRAR

In solid 4

E B/E A/E E

Oh. _____

mp

B/E A/E E B/E A/E

I've been search-ing for your touch, un-like an - y touch I've

E B/E A/E E

ev - er known. And I nev - er thought a - bout _ you

B/E A/E E B/E A/E

much 'til I'm bro - ken down and all a - lone. _ Oh. _

A B/A E

— Though I don't un - der-stand the mean-ing of love, _ I do not mind if I die try - ing. _

A B/A

Oh. _ Took it for grant-ed when you lift - ed me up. _

E C#m7

I'm ask - ing for your help, I am go - ing through hell, a - fraid noth - ing can



save me but the sound of your voice. You cut out all the noise and now that I ___ can



see mis - takes so clear - ly now, - I'd kill if I ___ could take you back. But



how? _____ But how? _____



I can feel it in my bones, what's go - ing on with

E B A E

him — now. And don't pat - ro - nize me with

B/E A E B A D.S. al Coda

lies, I'm a man, be a wom-an now. Oh. _____

CODA C#m7 B

But how? _____ But

F#m7 D

how? _____ Why must we

A C#m7 F#m

be so ugly? And please do not think ill of me.

D A F#m

Why does the one you love become the one who

B E

makes you want to cry?

A E

Why? Why?



Why? _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line begins with a whole rest, followed by a half note G#4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.



How? _____
 Though I don't un - der - stand the mean - ing of love, — I do not

The second system continues the vocal line with a half note G#4, a quarter note A4, a quarter note B4, and a half note C#5, all under a slur. The piano accompaniment continues with similar harmonic support.



How? _____
 mind if I die try - ing. — I do not mind if I die try - ing. —

The third system features a vocal line with a half note G#4, a quarter note A4, a quarter note B4, and a half note C#5, all under a slur. The piano accompaniment includes some sustained chords in the right hand.

I do not mind if I die try - ing. —

The fourth system shows the vocal line with a half note G#4, a quarter note A4, a quarter note B4, and a half note C#5, all under a slur. The piano accompaniment concludes with sustained chords.

GET BACK IN MY LIFE

Words by ADAM LEVINE
 Music by ADAM LEVINE,
 JESSE CARMICHAEL and JAMES VALENTINE

Funk Rock

C#m  F#m  E/F# 

Ooh, _____ ooh. _____

f



C#m  B/C#  C#m 

You are re - lent - less, I am de - fence - less, why did you
 Don't rep - ri - mand me, you're so de - mand - ing, but I've got



F#m  C#m 

knock me down to - night? _____ You beat me sense - less, I
 time, I don't mind at all. _____ You're pic - ture per - fect, I com -



F#m

C#m

just don't get this, how man - y times do I have to try? — You
 plete - ly worth it, you've got my back up a - gainst the wall. —

C#m

whis - per so clear, the world dis - ap - pears as I

F#m

fall in - to the dark - ness, it's im - pos - si - ble to ex - press how

C#m

good it feels. I'm wrapped up, I'm sealed. So

F#m



tired, I'll nev - er be ___ free, all night, don't fight the feel - ing.

C#m



F#m



Get back in my life, ___ come knock on my door, ___ what I'm look-ing for, -

E



G#m7



C#m



___ I think you should know. ___ You've start - ed a ___ fire, -

F#m

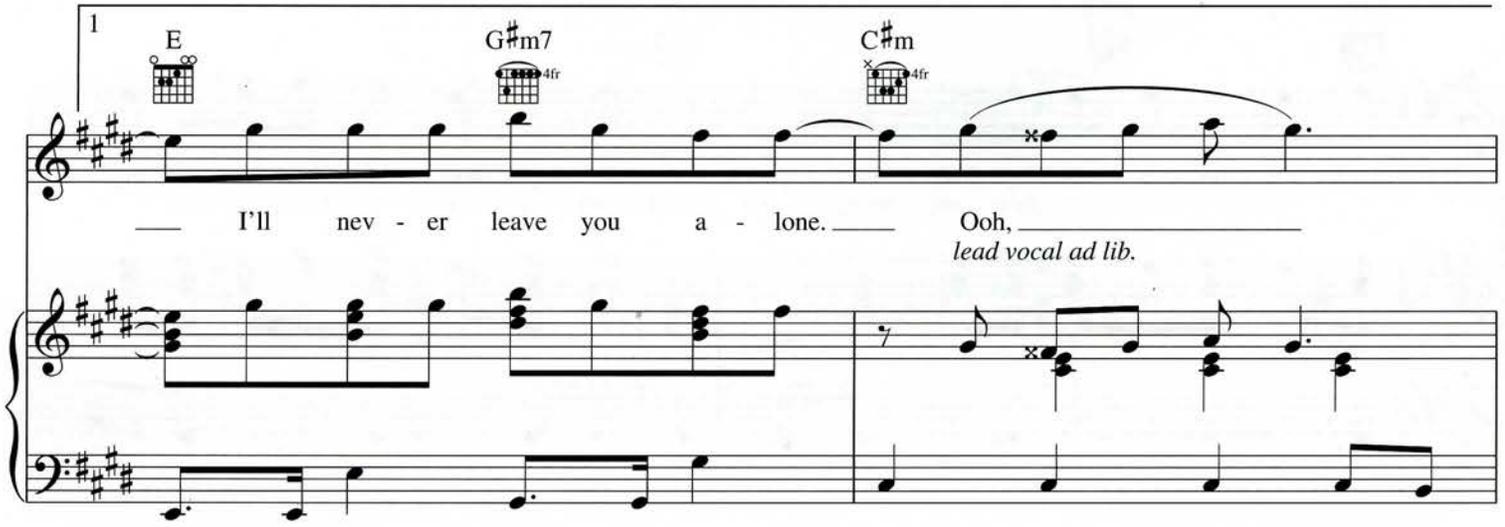


To Coda ⊕

___ burned me to the floor. ___ Please, don't re - sist an - y - more, -

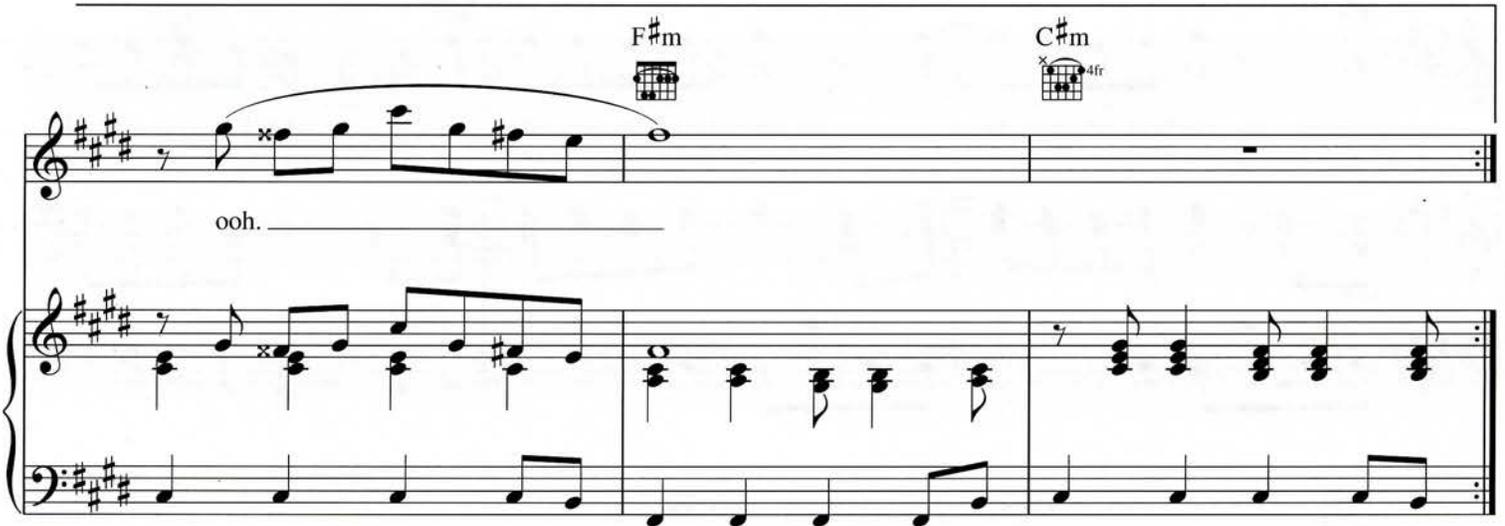
1

E G#m7 C#m



I'll nev - er leave you a - lone. Ooh, *lead vocal ad lib.*

F#m C#m



ooh.

2

E G#m7 C#m



I'll nev - er leave you a - lone.

C#m6 C#m7 N.C.



C#m



And can you hear me call - ing? I'm scream - ing, scratch - ing, crawl - ing.

N.C.

You ig - nore me 'cause I'm al - ways com - ing back _ to you, com - ing back _ to you.

C#m



And you know how much I miss it, and you know I can't re - sist it.

N.C.

D.S. al Coda

See your lips and just come run - ning right on back _ to you, right on back _ to you.

CODA



— I'll nev - er leave you a - lone. — Ooh, ————
Lead vocal ad lib.



ooh. ————



Ooh, ———— ooh. ————

Repeat and Fade

Optional Ending



JUST A FEELING

Words by ADAM LEVINE
Music by ADAM LEVINE
and JESSE CARMICHAEL

Moderate ballad

Abmaj7

Bb

Cm

Bb

Abmaj7

Bb

mp

The piano introduction consists of two staves. The right hand plays a series of chords: Abmaj7, Bb, Cm, Bb, Abmaj7, Bb. The left hand plays a steady eighth-note bass line.

Eb

Abmaj7

Bb

I watched you cry bathed in sun -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The right hand has a melodic line with some grace notes, while the left hand continues the eighth-note bass line. Chords Eb, Abmaj7, and Bb are indicated above the staff.

Cm

Bb

Abmaj7

Bb

light by the bath - room door, you said you - wished you did not

The second line of the song continues the vocal melody and piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand continues the eighth-note bass line. Chords Cm, Bb, Abmaj7, and Bb are indicated above the staff.

Eb

Abmaj7

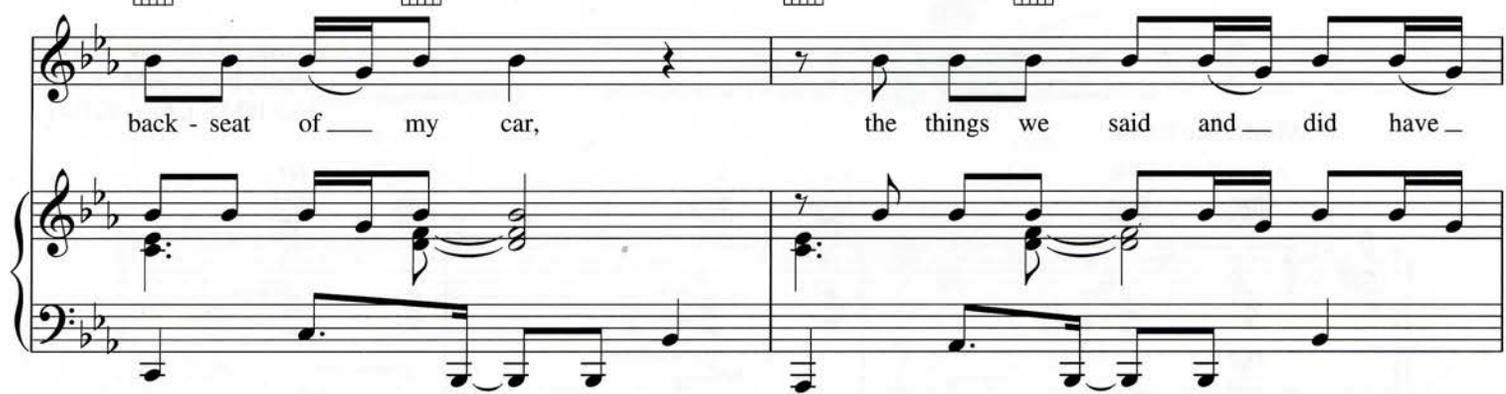
Bb

love me an - y - more. I left your flow - ers in the

The third line of the song continues the vocal melody and piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand continues the eighth-note bass line. Chords Eb, Abmaj7, and Bb are indicated above the staff.

Cm  3fr Bb  Abmaj7  Bb 

back - seat of my car, the things we said and did have



Eb  3fr Abmaj9  3fr Bb  Ab/Bb  4fr

left per - ma - nent scars. Ob - sessed, dep - pressed at the same time,
Un - dress, con - fess that you're still mine,



Cm  3fr Bb  Ab/Bb  4fr Abmaj9  3fr Bb  Ab/Bb  4fr

I can't e - ven walk in a straight line, I've been ly - ing in the dark, no sun - shine,
roll a - round in a bed full of tears, I'm, I'm still ly - ing in the dark, no sun - shine,



Eb  3fr Fm7 

no sun - shine, no sun - shine. She cries, this is more than
no sun - shine, no sun - shine.



E \flat /G



A \flat maj7



good - bye, when I look in your eyes, you're not e - ven there. _

B \flat sus



B \flat



E \flat /G



A \flat



It's just a feel - ing, just a feel -

E \flat



B \flat



E \flat /G



A \flat



- ing, just a feel - ing that I have. _ Just a feel - ing, just a feel -

E \flat /B \flat



B \flat



Cm7



A \flat



'Cause I can't be - lieve _

- ing that I have, - oh, - yeah. It's just a feel - ing, just a feel -




that it's o - ver.

ing, just a feel - ing. You've hit your low, you've lost con -

1



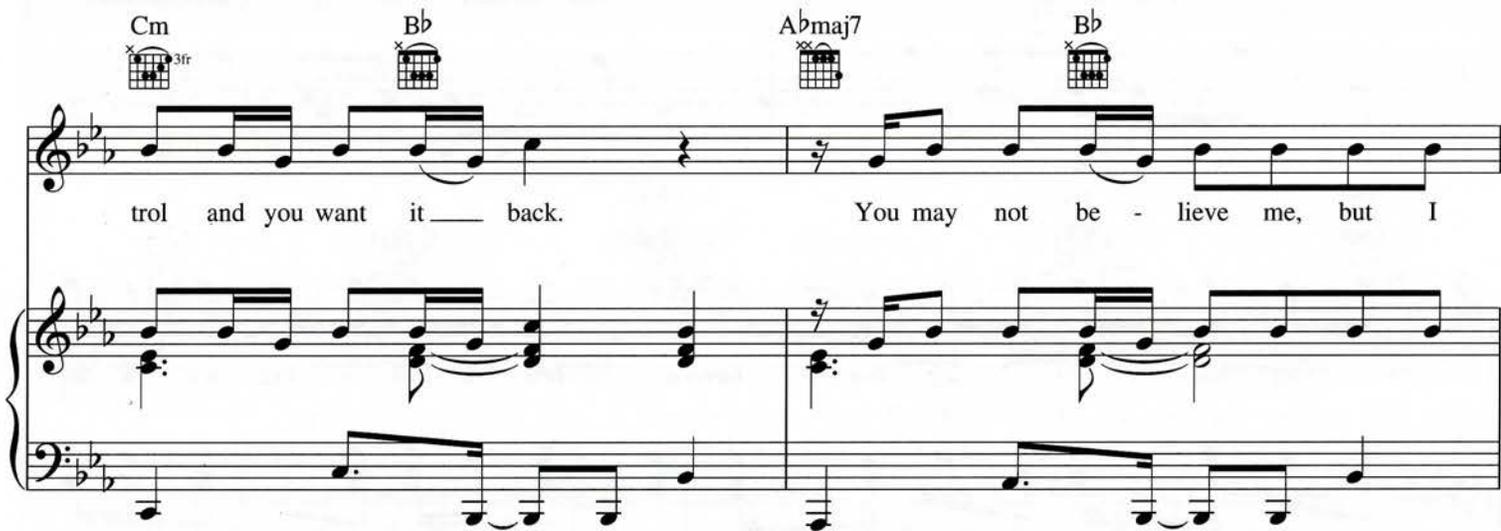






trol and you want it — back. You may not be - lieve me, but I



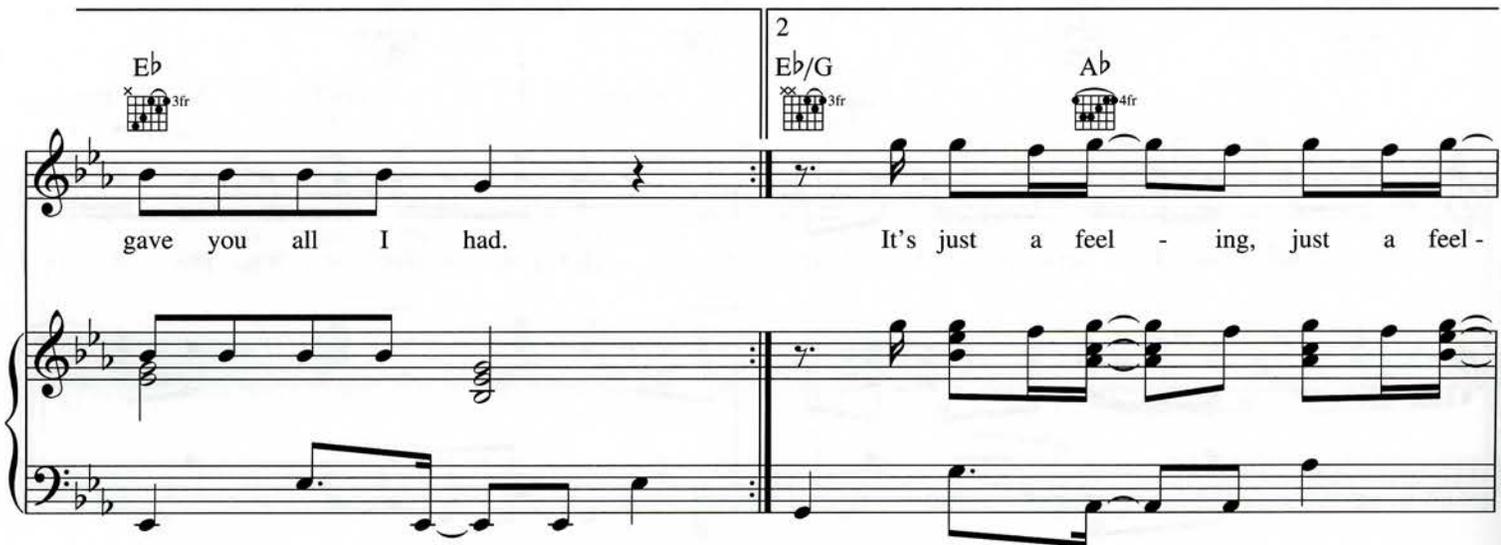





gave you all I had. It's just a feel - ing, just a feel -

2



Eb/Bb

Bb

Cm

Bb

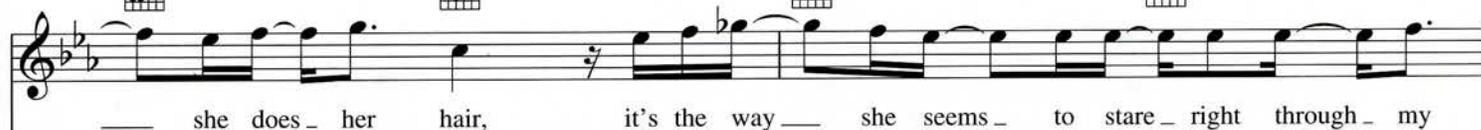


Ab

Eb/G

Ebm/Gb

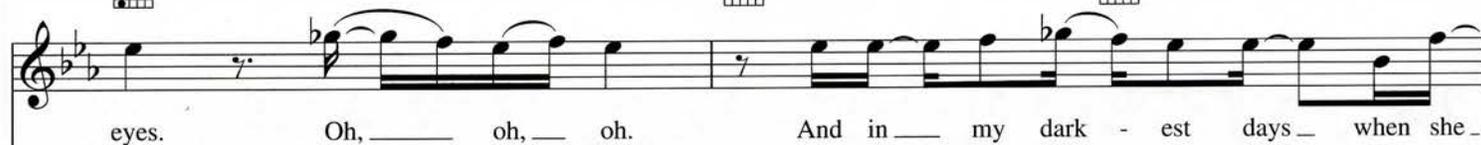
Fm7



Eb

Cm

Bb

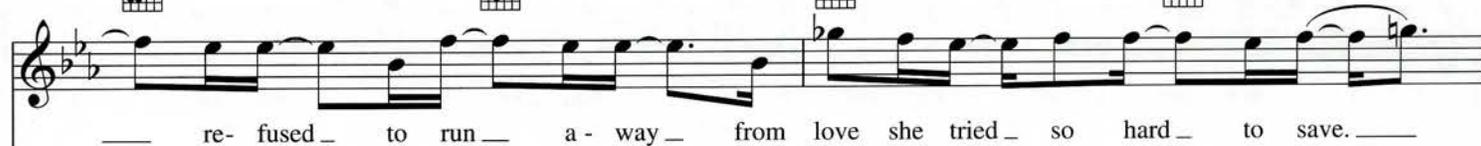


Ab

Eb/G

Ebm/Gb

Fm7



E \flat



A \flat /E \flat



E \flat



B \flat /E \flat



And it's just a feel - ing, just a feel - ing, just a feel - ing that I have. _

E \flat /G



A \flat



E \flat /B \flat



B \flat



It's _ just a feel -

_ Just a feel - ing, just a feel - ing that I have. _

Cm7



A \flat



E \flat



B \flat



- ing. _

It's just a feel - ing, just a feel - ing, just a feel - ing that I have. _



Oh,

oh,

babe.

Just a feel - ing, just a feel - ing that I have.



I can't be - lieve that it's o - ver.



I can't be - lieve that it's o - ver.



And I can't be - lieve that it's o - ver, yeah.

RUNAWAY

Words by ADAM LEVINE
 Music by ADAM LEVINE,
 NOAH PASSOVOY and SAM FARRAR

Pop Rock

B5

What am I s'posed to do with this time? ___ It tears so

mf

man - y holes, _ I stay a - float, but I ___ feel out

G5

of con - trol, ___ so pet - ri - fied, ___ I'm pet - ri - fied. ___

E5



A5



Bm



What am I s'posed to do to get by? —
 What am I s'posed to do with these clothes? —

Bm/D



Did I — lose ev - 'ry - thing — I need to sur - vive? —
 It's — my twist - ed way — of keep - ing you close. —

G



'Cause at four — A. M. — when the sweat — sets in, — did you get —
 I'm a ner - vous wreck, — I'm a bro - ken man, — did you get —

Em



— my mes - sage, did it send, — or did you just get on — with your life? —
 — my mes - sage, did it send, — or do you get a - long — on your own? —

A D A

Oh. ——— I've tak - en time and think - ing I

Oh. ———

Bm G

don't think it's fair for us to turn a - round and say good - bye.

Bm G

I have this feel - ing and I've fin - 'lly found the words to say, —

D A

— but I can't tell you if you turn a-round and run a-way, run a-way.

1

2

Bm



run a - way.

And it breaks me down when I

D/A



see your face.

You look so dif - f'rent but you

Bm/A



E9/G#



feel the same. —

And I do not un - der - stand,

G



A



I can - not com - pre - hend the chills your bod - y sends, why did it have to end? I've

D A

tak - en time and think - ing I don't think it's fair for us to

Bm G

turn a - round and say good - bye. I have this feel - ing and I've

Bm G

fi - n'ly found the words to say, _____ but I can't tell you if you

D A

turn a - round and run a - way, run a - way, oh. _____ I've

2

Bm G

run a - way. Run a - way, run a - way,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'run a - way.' followed by two measures of 'Run a - way, run a - way,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bm and G are provided above the vocal line.

D A

turn a - round and run a - way, run a - way.

Detailed description: This system contains the next two measures. The vocal line continues with 'turn a - round and run a - way, run a - way.' The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for D and A are provided above the vocal line.

Bm G

Run a - way, run a - way, but I can't tell you if you

Detailed description: This system contains the next two measures. The vocal line has a slight pause before 'Run a - way, run a - way, but I can't tell you if you'. The piano accompaniment continues. Chord diagrams for Bm and G are provided above the vocal line.

D A G

run a - way, run a - way. Turn a - round and run a - way.

Detailed description: This system contains the final two measures. The vocal line concludes with 'run a - way, run a - way. Turn a - round and run a - way.' The piano accompaniment ends with a final chord. Chord diagrams for D, A, and G are provided above the vocal line.

OUT OF GOODBYES

Words by ADAM LEVINE
 Music by ADAM LEVINE,
 JESSE CARMICHAEL and JAMES VALENTINE

Calypso feel

G

mp

Tell me ac - tions speak loud - er,
 Nev - er asked you to change, —

but there's some - thing you a - bout her words
 but — sad - ly you don't feel the same

that hurt.
 a - bout me.

C

G

Clos - ing up it's so late and I'm the last one
I _____ won - der, does your man still _____ shud - der

still _____ wait - ing _____ for you _____ to lock the door. _
when you touch _____ his _____ hand _____ like this man. _

C

On our way home _

G Cmaj7

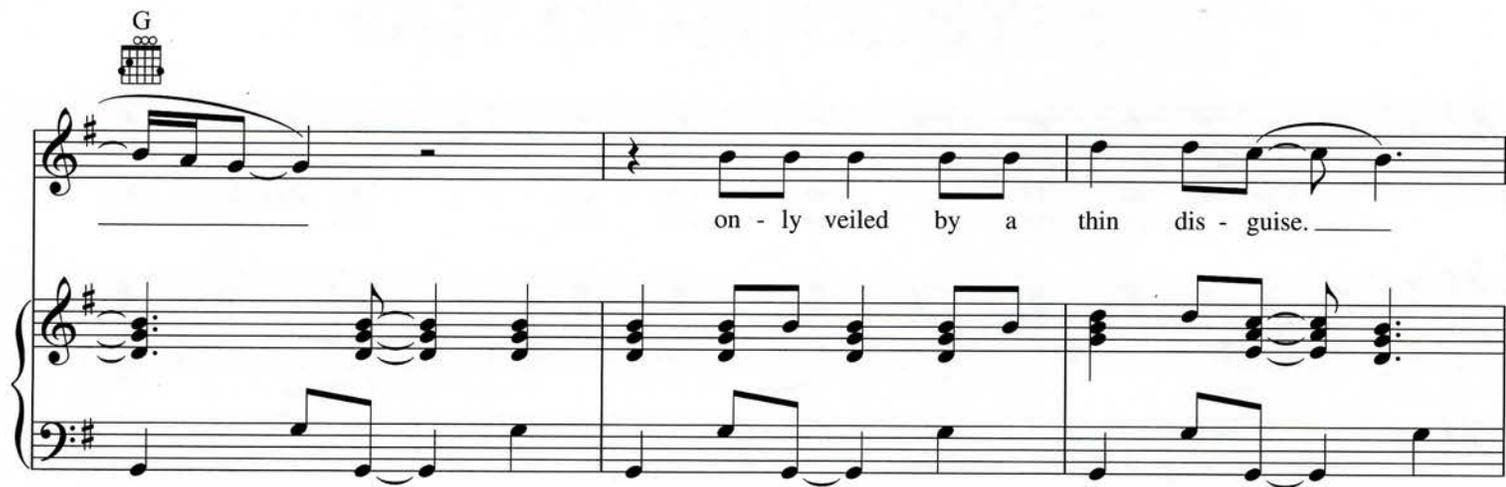
_____ I _____ re - a - lize there's some kind of storm _____ brew - ing in _____ his eyes, _

C#m7b5

G



on - ly veiled by a thin dis - guise.



Cmaj7



Now that I've done my time, I



C#m7b5



need to move on, and I need you to try

G



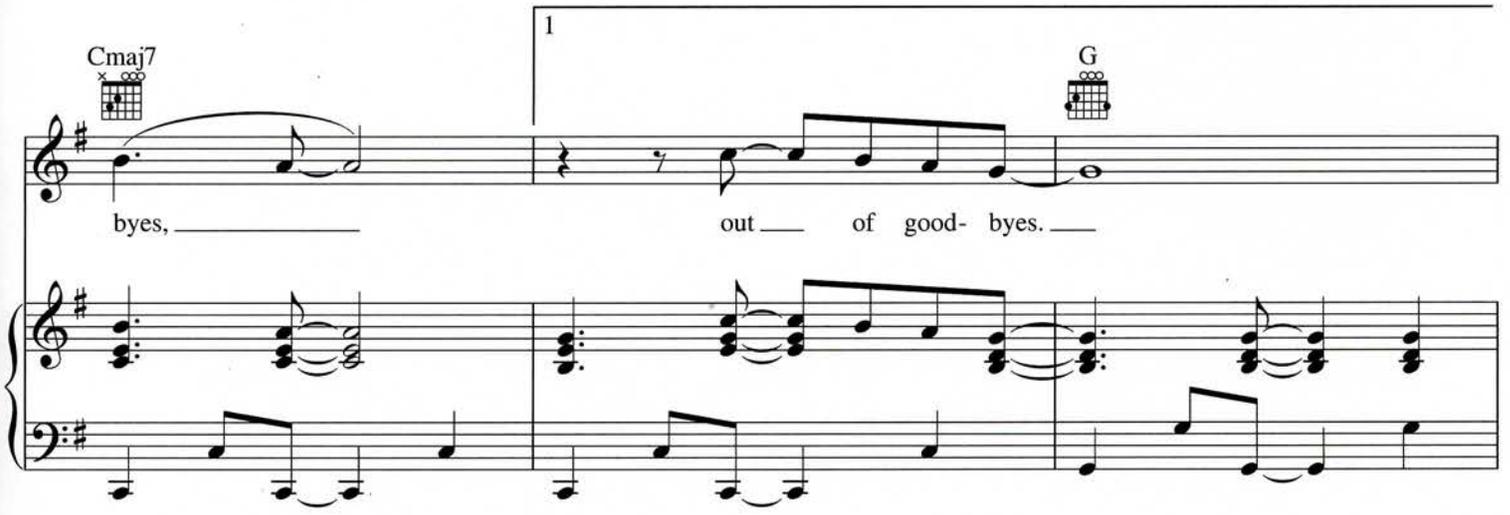

'cause we're out of good - byes. We're out of good -



1

Cmaj7  G 

byes, _____ out _____ of good- byes. _____



2

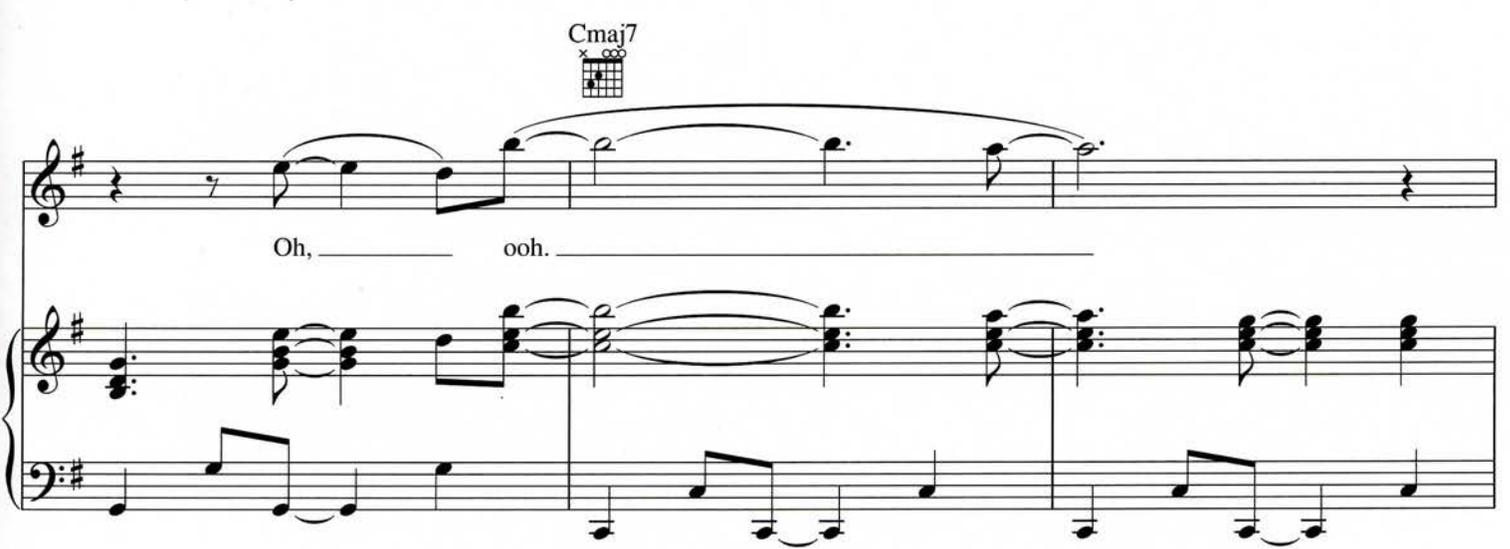
G 

we're out _____ of good - byes. _____



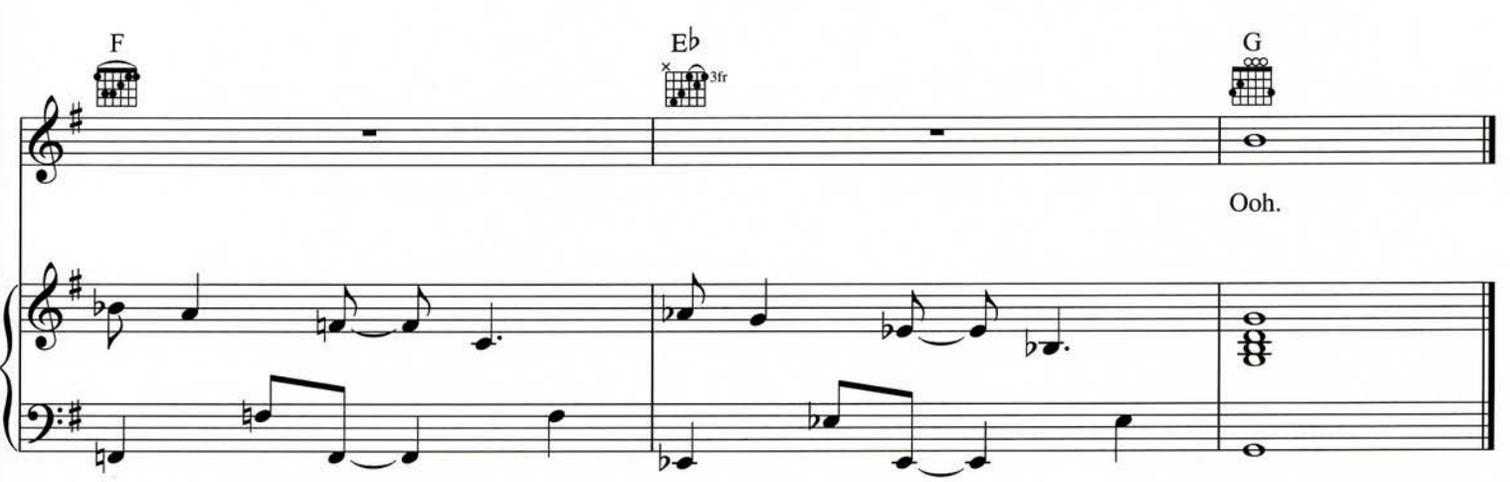
Cmaj7 

Oh, _____ ooh. _____



F  Eb  G 

Ooh.



MISERY

GIVE A LITTLE MORE

STUTTER

DON'T KNOW NOTHING

NEVER GONNA LEAVE THIS BED

I CAN'T LIE

HANDS ALL OVER

HOW

GET BACK IN MY LIFE

JUST A FEELING

RUNAWAY

OUT OF GOODBYES



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