CONTINUUM
MUSIC BY JOHN MAYER

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This book was approved by John Mayer
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"With any trilogy," says John Mayer, "the third in the series blows it open."

On Continuum the singer/songwriter/guitar slinger meets that challenge head-on. Mayer's third studio album follows the multi-platinum Room for Squares (2001) and Heavier Things (2003) and marks his first turn as producer. It is his most soulful, cohesive collection yet and he says it's no accident that this project is where all of his efforts, his potential, and his disparate influences fully come together.

"The night I was recognized for 'Daughters' at the Grammys was the night this record started," he says. "I knew I had bought the time to learn everything I needed before I started this one. Continuum is not a shot in the dark, it's not a guesstimation. This is the first endeavor in my entire life, music or otherwise, that I did not cop out on for a second."

The last few years have seen Mayer maintaining a frantic pace. In addition to his own writing, recording, and touring, he has collaborated with icons and contemporaries alike—Eric Clapton, B.B. King, Buddy Guy, and Herbie Hancock, as well as Kanye West, the Dixie Chicks, and Alicia Keys. In doing so, Mayer says his own interests have grown and his perspectives have expanded.

Mayer also credits his collaboration with Steve Jordan and Pino Palladino (collectively known as the John Mayer Trio) and the intimate-venue tour that produced the 2005 live album Try! with helping to recalibrate his musical priorities. "As a songwriter, the Trio helped me focus on being more raw," he says. "As a guitar player, it helped me get a lot out of my system. If it weren't for the Trio, Continuum would have been less accessible. It let me settle up with my needs as a
musician, and get to a point somewhere between the Trio record and Room for Squares—and that’s a really good place to be.”

While the Trio tour showcased Mayer’s blazing fretwork, he says he learned lessons from those shows about restraint. “When I made my first record, there was no trust in space because it was all me; everything was just on those six strings,” he says. “With Steve and Pino it was all about space, using a whole different palette. When your tone is good on the guitar, you need, like, four notes. The more concise and right you have it, the less you need around it.” One listen to such spare, carefully crafted songs as “Slow Dancing in a Burning Room” or “I Don’t Trust Myself (With Loving You)” instantly reveals this new approach.

Mayer points to one song in particular as the turning point for Continuum. “I wrote ‘Gravity’ last summer, and it changed everything,” he says. “You talk less when you trust that people understand you. ‘Gravity’ had to be sparse. And when I listened to it for the first time, holding back, it was a whole new game. That might be the most important song I ever wrote.”

Armed with this outlook, Mayer knew Continuum would tackle larger ideas than those that defined his previous albums. “A big challenge was writing about big themes,” he says. “I’m not a better writer in terms of sitting down in front of a pad, but I’m better in terms of receiving inspiration and converting it into something ‘real’ quicker. I’m better equipped to deal with those moments.”

The hard-hitting “Belief” tackles an infinitely complex subject. Over a slinky, hypnotic guitar groove, he sings, “We’re never gonna win the world, we’re never gonna stop the war/We’re never gonna beat this if belief is what we’re fighting for,” questioning the power and the limitations of faith and convictions. “It’s an intellectual landmine—how do you write a song about what people believe without impugning their beliefs?” he asks. “I wanted to get right next to people’s beliefs and look at them without threatening them. It’s tricky. You only get x number of syllables and you have to write something you can defend.”

With “Waiting on the World to Change,” Mayer shot for something even more ambitious—something like an attempt to explain his generation’s attitudes about politics. “It’s meant to shed a little light on inactivity and inaction,” he says, “because I don’t believe that inaction is a lack of interest. I think inaction is preservation—nobody wants to get involved in a debate in which the rules and facts will change so that they’ll lose. So we end up with this other option, which is, I guess we’ll just have to wait for things to get better.

Continuum also includes the first cover Mayer has put on an album, his version of “Bold As Love” by the incomparable Jimi Hendrix. “To me, it’s the quintessential Jimi Hendrix song,” says Mayer. “The sensitivity, the imagery, the power. I also think the third record is the time when you challenge everybody. It’s your throw-down. I like inviting the challenge of, Should this guy even touch Hendrix’s music? To which I answer, Well, everybody should. Why not?”

Ultimately, Continuum represents maturity, both musically and thematically, for John Mayer—a concept that he wasn’t comfortable with until now. “A lot of these songs are about coming to terms with getting older,” he says. “My generation was never told we were going to get older. We thought we were going to hear our names on Romper Room for the rest of our lives. For a long time, I was really upset about getting older, worried that things were just going to level out. But then I realized that everyone around me was getting older at the same time. We’re all fighting it together, and we’re always going to be those kids, the first really emotionally aware generation. When I realized that, I could relax about it a little bit. And I thought that maybe I can be the guy to sing about it.”
Waiting on the World to Change

Moderately

Words and Music by
John Mayer

Me and all my friends, we're all misunderstood.
If we had the power to bring our neighbors home from war,
They would have said we stand for nothing and there's no way we ever could.
Never missed a Christmas; no more ribbons on their door.

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ev'rything that's going wrong, with the world and those who lead it. We just
trust your television, what you get is what you got. 'Cause when they

To Coda I

feel like we don't have the means to rise above and beat it. So we keep
own the information, oh, they can

stay on the world to change. We keep on
waiting (waiting), waiting on the world to change.

It's (One)

day our generation is gonna rule the population. So we keep on)

To Coda II

D.S. at Coda I

Now,
bend it all they want. That's why we're waiting (waiting), waiting on the

world to change. We keep on waiting (waiting), waiting on the

world to change. It's not that we don't care; we just know

that the fight ain't fair. So we keep on waiting (waiting), waiting on the
world to change.

D.S.S. at Coda II

And we're still
world to change. I know we keep on waiting (waiting), waiting on the

world to change. We keep on waiting (waiting), we're waiting on the

world to change, waiting on the world to change, waiting on the

world to change, waiting on the world to change.
Am7add4 C F
not the man I used to be late ly.
See, you
beg my way in to your gar den.
and then I'll

Am7add4 C F
met me at an in trest ing time.
And if my
break my way out when it rains,
just to

Am7add4 C F
past is an y sign of your fu ture,
you should be warned
get back to the place where I started,
so I can want
before I let you inside, (I don't really understand.)

Hold on to whatever you find, baby.

Hold on to whatever will get you through.
Am7add4
C
F

Hold on to whatever you find, baby.
I don’t trust...

Am7add4
C
F

To Coda

myself with loving you.

Am7add4
C
F

I will
Belief

Words and Music by
John Mayer

Moderately

Dm

Gm7

Bb/C

Dm

Gm

[1.

2.

Is there any one who ever remembers

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in how they think it ought to be.

Oh, everyone believes.

and they're not going easily.
Belief is a beautiful armor, but makes for the heaviest sword.

Like punching under water, you never can hit who you're trying for.

Some need the exhibition, some have to know they tried.
It's the chemical weapon for the war that's raging on inside.

Instrumental...

Oh, everyone believes,

from emptiness to everything.

Oh, everyone believes.
and no one's going quietly...

We're never gonna win the world.

We're never gonna stop the war.

We're never gonna beat this if belief is what we're fighting for.
Bb/C  Dm  Gm

Dm  Gm7

Is there any one who can remember,

D.S. (with repeat) al Coda

Bb/C  Dm  Gm

ev'er sur'render, with their life on the line?

Coda  Dm  Gm7  Gm6  Gm/C

What puts a hundred thousand children in the sand?
What puts the folded flag inside his mother's hand?
Belief can.

Repeat and fade
Gravity

Words and Music by
John Mayer

Slowly, in 2 (\(\begin{array}{c} \frac{3}{4} \\ \frac{5}{4} \end{array}\))

\(\text{Grav-\ i- ty is work- ing a- gainst me,}\)
and gravity wants to bring me down. 

Oh, I'll never know twice as much what ain't makes this man, twice as good with all the love that his like

heart can stand, one-half could. It's dream of ways to
throw it all away.
send me to my knees.

Woh, woh.

D.S. (lyric 2) al Coda

Oh, ___
Coda

Woh, woh.  
Grav-ity.

stay the hell a-way from me.

Woh, woh.  
Grav-ity.

has taken better men than me.
How could that be? Just keep me where the light is.

Just keep me where the light is. Just keep me where the light is.

light is. Just keep me where the light is.

Repeat and fade
I hate to see you cry, lying there in
You know, it's nothing new.

That had good...si...tion.
But

There's then, the circle of your friends
so turn off your

Tears...sil...ver...lis...ten...ing.
Pain throws your heart to the ground.

Love turns the whole thing around.

No, it won't all go the way it should, but I

know the heart of life is good.
Pain throws your heart to the ground.

Love turns the whole thing around.
Fear is a friend who's misunderstood. But I know the heart of life is good. I know it's good.
Vultures

Moderately

F♯m11

Some of us, we're hardly ever here. The rest of us, we're born to disappear. How do I stop myself from being just a number?

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How will I hold my head to keep from going under? Down to the wire.

I wanted water but I'll walk through the fire. If this is what it takes to

take me even higher, then I'll come through like I do when the world keeps

testing me, testing me, testing me.
How did they find me here?
What do they want from me?

All of these vultures hiding right outside my door.

I hear them whispering.
They try'n' to ride it out.
They've never gone this long without a kill before.

Wheels up, I got to leave this evening.
I can't seem to shake these vultures off of my trail.

Power is made by power being taken.

So I keep on running to protect my situation.

D.S. al Coda II

Coda II

Testing me, testing me.

Whoo,
whoo.

What you gonna do about it? What you gonna do about it?

What you gonna do about it?

Repeat and fade
Stop This Train

Words and Music by
John Mayer and Pino Palladino

Moderately, in 2

Dsus2

D6(maj7)

Dmaj7

Dsus2

Gmaj7

G(#4)

Gsus2

No, I'm not color-blind. I know the world is black and white.

G6sus2

Dsus2

D6(maj7)

Dmaj7

Dsus2

Gmaj7

Try to keep an open mind.

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41
pen

tion's

length

away

but

from

fight-
ing

life

out

on

my

own.

---

Stop

this

train.

I

want

to

get

off

and

go

---

D/F#  

home

again.

I

can't

take

the

speed

it's
moving in, I know I can't, but

honestly, won't someone stop this train?
So scared of getting older; I'm only good at being young.

So I play the numbers game to find a way to say that life has
just begun.

Had a talk with my old man.
Said, "Help me understand."

He said, "Turn sixty-eight, you'll re-negotiate."
Don't stop this train.

Don't for a minute change the
place you're in.

And don't think I couldn't ever understand.

I tried my hand. John,

honestly, we'll never stop this train.
Once in a while, when it’s good, it’ll feel like it should, and they’re all still a round, and you’re still safe and sound. And you don’t miss a thing till you cry when you’re
driving away in the dark, singing:

Coda

'Scause now I see I'll never stop this train.

(Sing 1st time only)

Repeat and fade
Slow Dancing in a Burning Room

Words and Music by John Mayer

Slowly

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sil·ly lit·tle mo·ment. It's not the storm be·fore the calm. This is the one you al·ways dreamed of. You were the one I tried to draw. How dare you

dee·p and dy·ing breath of this love that we've been work·ing on. Can't seem to say it's noth·ing to me? Ba·by, you're the on·ly light I ev·er saw. I'll make the

hold you like I want to so I can feel you in my arms. No bod·y's most of all the sad·ness. You'll be a
gon·na come and save you. We pulled too many false a·larms. We're go·ing—
Play 2nd time only

bitch be-cause you can. You’ll try to hit me just to hurt me so you leave me feel-ing dirt-y, ’cause you can’t un-der-stand. We’re go-ing down, and you can see it, too. We’re go-ing down, and you know that we’re doomed. My dear, we’re slow danc-ing in a
burning room...

I was the

cry about it, why don't you?

My dear, we're slow dancing in a burning room.
Don’t you think we ought-a

Don’t you think we should have learned some-how?

Don’t you think we ought-a

Repeat and fade

Don’t you think we should have learned some-how?
Bold As Love

Words and Music by
Jimi Hendrix

Fast 4, with a half-time feel (\( \frac{3}{4} \))

*Guitar \( \rightarrow \) A

Piano \( \rightarrow \) Ab

An-ger, he smiles tow-ning in shin-y me-tal-lie pur-ple

D
Db

ar-mor, Queen Jeal-ous-y, en-vy waits be-hind him. Her

F\( ^\#m \)

Fm

fi-er-y green gown sneers at the grass-y ground. Blue are the life-

*Guitarists: Tune down a half step.
giving waters... taken for granted. They quietly understand... The

once happy turquoise armies lay opposite, ready, but wonder why the

fight is on. But they're all, they're bold as love.

Yeah, they're all,
they're bold as love.

They're all, they're bold as love.

Just ask the axis.

My red's so
confident that he flashes trophies of war and ribbons of euphoria.

Orange is a young, full of daring, but

it's very unsteady for the first go-round.

My yellow in this case is not so mellow.
fact I'm try'n' to say it's frightened like me.

And all these emotions of mine keep holding me from

giving my life to a rainbow like you. But I, I'm bold,

I'm bold as love.
Yeah, I'm bold, I'm bold as love,

yeah, I'm bold, I'm bold as love,

Just ask the axis. He knows,

he knows, he knows, he knows ev'ry thing,
I'm bold, I'm bold as love, yeah.
Dreaming with a Broken Heart

Words and Music by
John Mayer

Moderately slow

When you’re dreaming with a broken heart,
the waking up is the hardest part.
You roll out of bed and down on your knees,
and for a moment, you can hardly breathe, wondering,

was she really here? Is she standing in my room?

No, she's not, 'cause she's gone, gone, gone, gone.

gone.
When you're dreaming with a broken heart,

the giving up is the hardest part.

She takes you in with her crying eyes.

then all at once you have to say goodbye, wondering.
could you stay, my love? And will you

wake up by my side? No, she

can't, 'cause she's gone, gone, gone, gone, gone.
Now, do I have to fall asleep with roses in my hand?
fall asleep with roses in my hand?

And do I have to

fall asleep with roses in my hand?

Do I have to

fall asleep with roses in my hands?

And would you

get them if I did?

No, you
won't, 'cause you're gone, gone, gone, gone, gone.

When you're dreaming with a broken heart, the waking up is the hardest part.
In Repair

Words and Music by
John Mayer and Charlie Hunter

Moderately slow

Too many shadows in my room.
Stood on the corner for a while
And now I'm walking in the park.
Too many hours in this midnight,
to wait for the wind to blow down on me.
and all of the birds, they dance below me.

Too many corners in my mind,
hoping it takes with it my old ways
May be when things turn green again.

So much to do to set my heart right,
and brings some brand new luck upon me.
it will be good to say you know me.
Oh, it's taking so long. I could be wrong.

I could be ready.

Oh, but if I take my heart's advice, I should assume

it's still unsteady. I am in repair.
I'm never really ready, yeah.
Oh, yeah.

I'm never really ready...

I'm in repair.

I'm not together, but I'm

Repeat and fade

getting there.

I'm
I’m Gonna Find Another You

Words and Music by
John Mayer

Slow 4

A D A F#m E+ A

It’s really over.
You made your


A7

stand.
You got me crying,
as was


D/F#

your plan.
But when my

loneliness is through.

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I'm gonna find another you.

You take your sweaters. You take your time.

You might have your reasons, but you will never have my rhyme.

I'm gonna sing my way away from blue.
I'm gonna find another you.

When I was your lover,

no one else would do.

If I'm forced to find another,

I hope she looks like you.

Yeah, and she's nicer, too.

Yeah, so go on,
Bluesy

A

baby,

make your little

A9

get a way.

My pride will keep me

D

company.

And you just gave

D#7

yours all a way.

Oh, now I'm gonna dress myself for two.
Bm7

Once for me and once for someone new.

E7

I'm gonna

C#m7

do some things you wouldn't let me do.

F#7

Oh.

Bm9

I'm gonna find another you.

E7

A

D

A

F#m

E+

Aadd2