

DEAR JOHN

Words and Music by
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Moderate swing

E



The first system of musical notation for the piano introduction. It features a treble and bass staff in E major (three sharps) and 3/4 time. The treble staff has a series of eighth notes, while the bass staff has a series of quarter notes. A dynamic marking of *mf* is present in the bass staff.

A^{sus2}



The second system of musical notation, continuing the piano introduction. It features a treble and bass staff in E major. The treble staff has a series of eighth notes, and the bass staff has a series of quarter notes.

E



The third system of musical notation, featuring the vocal melody. The treble staff has a series of eighth notes, and the bass staff has a series of quarter notes. The lyrics "Long were the nights _ when my days once re - volved _ a - round _" are written below the treble staff.

A^{sus2}



The fourth system of musical notation, featuring the vocal melody. The treble staff has a series of eighth notes, and the bass staff has a series of quarter notes. The lyrics "you," are written below the treble staff.

E

count - ing my foot - steps, pray - ing the floor — won't fall —

Asus2

— through

a - gain.

And my

B

C#m

B

moth - er ac - cused — me of los - ing my — mind, — but I — swore.

Asus2

I

was fine.

You



paint me a blue sky and go back and turn it to rain.
may - be it's me and my blind op - ti - mis - m to blame.



And I
Or may - be it's



lived in your chess game, but you changed the rules ev - 'ry day.
you and your sick need to give love and take it a - way.



And

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Won - d'ring which ver - sion of you I might get on the phone.
 you'll add my name to your long list of trai - tors who don't



un - der to - night.
 stand. And I'll Well, I look



stopped pick - ing up and this song is to let you know
 back and re - gret how I ig - nored when they said run as

A^{sus2}

-fast why. as you can. Dear _____

John, _____ I see it all _____ now that you're _____

gone. _____ Don't you think _____ I was too _____

young to be _____ messed _____ with? The girl _____ in the dress _____ cried the whole _____

E



John, _____ I see it all _____ now that you're _____

gone. _____ Don't you think _____ I was too _____

young to be _____ messed _____ with? The girl _____ in the dress _____ cried the whole _____

A^{sus2}

John, _____ I see it all _____ now that you're _____

gone. _____ Don't you think _____ I was too _____

young to be _____ messed _____ with? The girl _____ in the dress _____ cried the whole _____

C#m



E/B



John, _____ I see it all _____ now that you're _____

gone. _____ Don't you think _____ I was too _____

young to be _____ messed _____ with? The girl _____ in the dress _____ cried the whole _____

1.

A sus2

way home. I should - 've

E

known.

A sus2

Well,

2, 3.

E



Dear

John,

I see

it

all

now;

it

was

wrong.

Don't

you

think

nine

teen's

too

young

to

be

played

by

your

dark,

twist

ed

games.



C#m



E/B

when

I

loved

you

so?

To Coda



E



I should've known



A^{sus2}

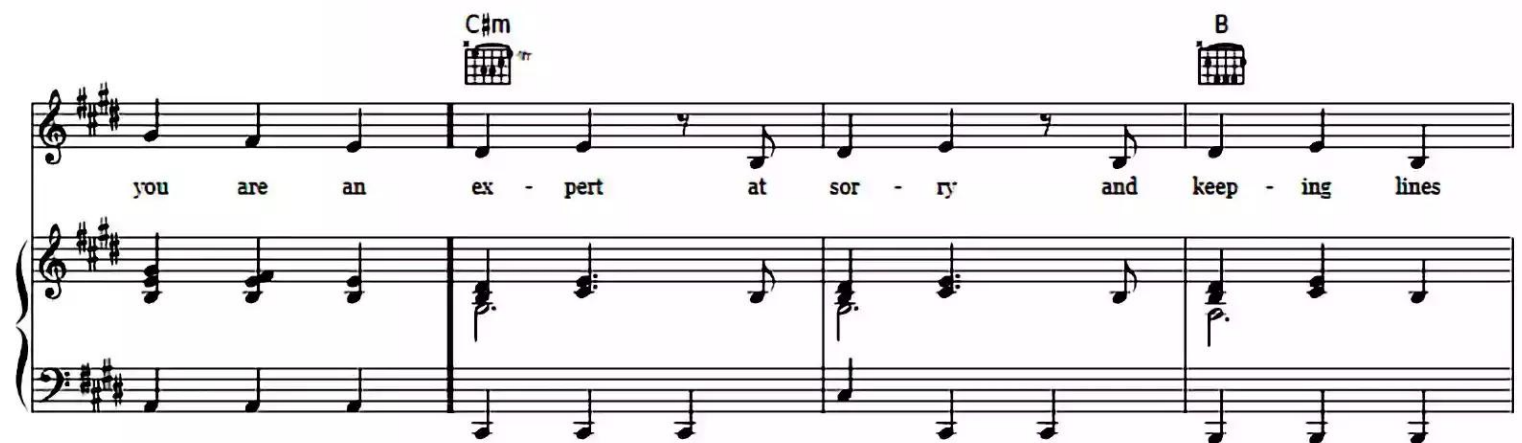


C#m



you are an expert at sorry and keep - ing lines

B



A



blur - ry and nev - er im - pressed by me ac - ing your



tests. All the girls ____ that you've run ____ dry have tired, life - less eyes ____

C#m **B**

____ 'cause you ____ burned them out. ____

A^{sus2}

____ But I took your match - es be - fore ____ fire could catch ____

B **C#m**

____ me, so don't look now. I'm

B **A^{sus2}**

B



A



shin - ing like fire - works o - ver your sad emp - ty town..

E



Oh..

A^{SUS2}C[#]m

B



A

D.S. al Coda

Dear

E

You should - 've known.

Asus2

You should - 've known.

E

Don't you think — I was too — young?

You should - 've known.

A sus2

Tuyên bố từ chối bản quyền

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