

DEAR JOHN

Words and Music by
TAYLOR SWIFT

Moderate swing

E



The first system of piano accompaniment for 'Dear John'. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked 'Moderate swing' and 'mf'. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. A guitar chord diagram for E major is shown above the first measure.

A⁷ sus2



The second system of piano accompaniment. It continues the eighth-note accompaniment in the right hand and the bass line in the left hand. A guitar chord diagram for A7 sus2 is shown above the first measure.

E



The third system of music, featuring the vocal line and piano accompaniment. The vocal line is written in a treble clef with lyrics: "Long were the nights _ when my days once re - volved _ a - round _". The piano accompaniment continues with the same eighth-note pattern. A guitar chord diagram for E major is shown above the first measure.

A⁷ sus2



The fourth system of music, featuring the vocal line and piano accompaniment. The vocal line is written in a treble clef with the lyric: "you,". The piano accompaniment continues with the same eighth-note pattern. A guitar chord diagram for A7 sus2 is shown above the first measure.

E



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

A^{sus2}

___ through a - gain. And my

B

C[#]m

B



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

A^{sus2}

___ I was fine. You

E



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.

A^{sus2}



And I
 Or may - be it's

E






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.

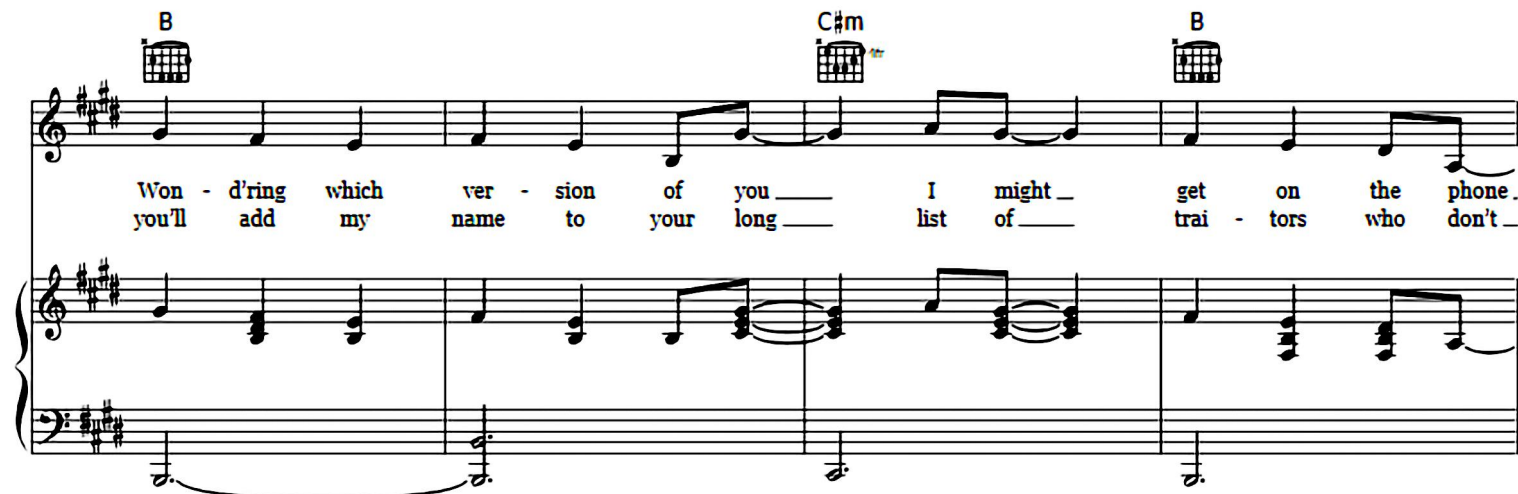
A^{sus2}




And

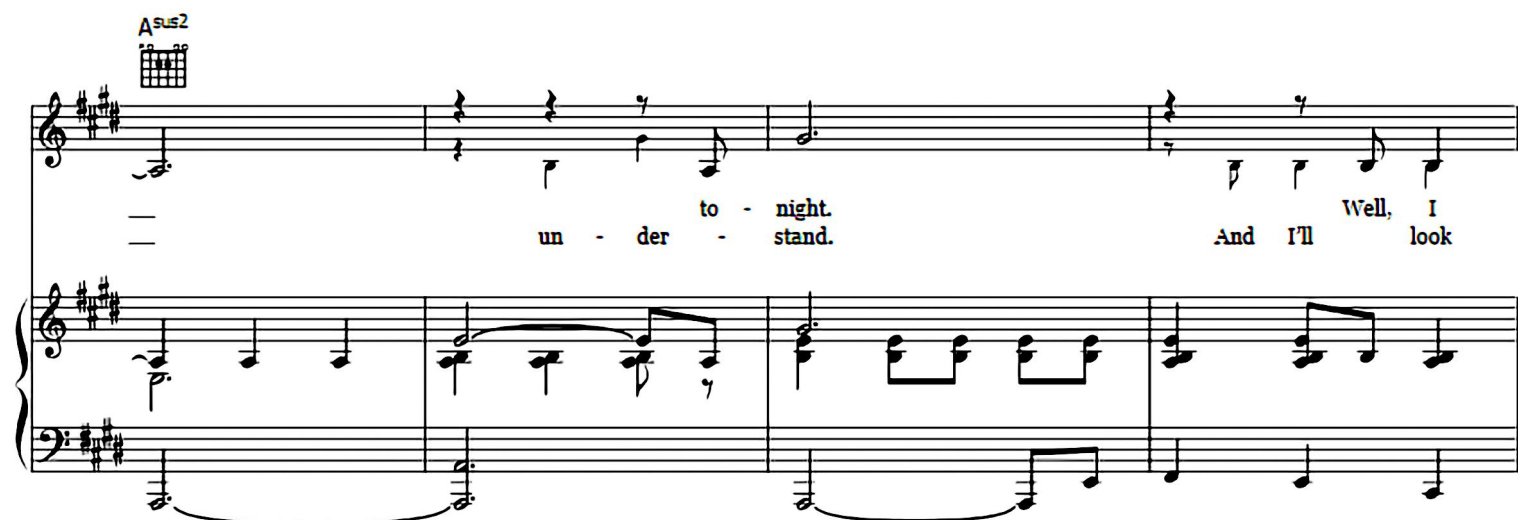
B  C#m  B 




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 _



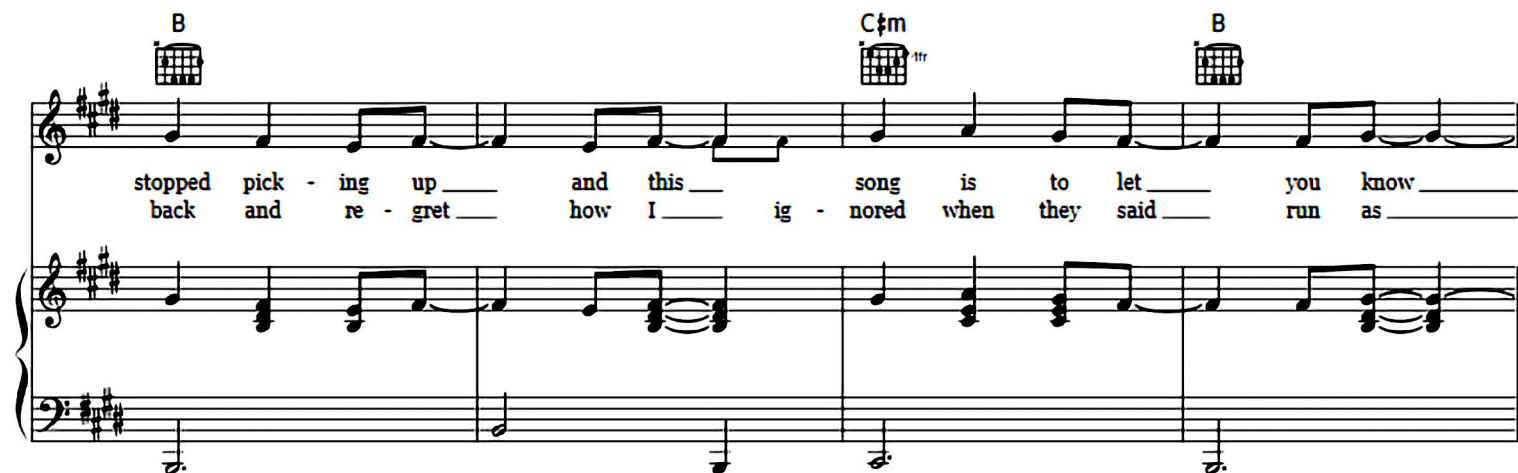
A^{sus2} 

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



B  C#m  B 

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 _____

§

E



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

A^{sus2}




gone. Don't you think I was too _____



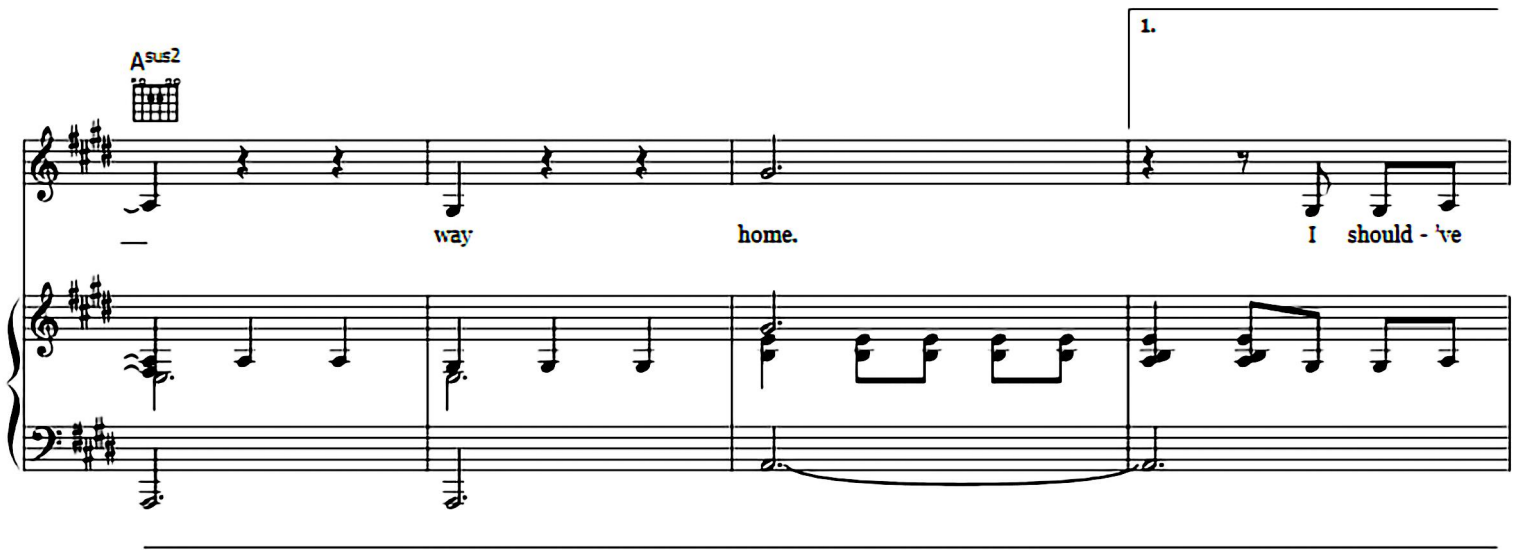
young to be messed with? The girl in the dress cried the whole _____

A^{sus2}



1.

way home. I should - 've



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "way home. I should - 've". The piano accompaniment consists of chords and moving lines in both hands.

E



known.



The second system continues the piano accompaniment. The vocal line is mostly silent, with the word "known." appearing at the beginning. The piano accompaniment continues with chords and moving lines.

A^{sus2}



Well,



The third system concludes the piano accompaniment. The vocal line has the word "Well," at the end. The piano accompaniment continues with chords and moving lines.

2, 3.

E



Dear John, I see it all

A^{sus2}



now; it was wrong. Don't you think

C[♯]m



E/B



nine - teen's too young to be played by your dark, twist - ed games.

A^{sus2}



To Coda

when I loved you so?

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




C#m  B 



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



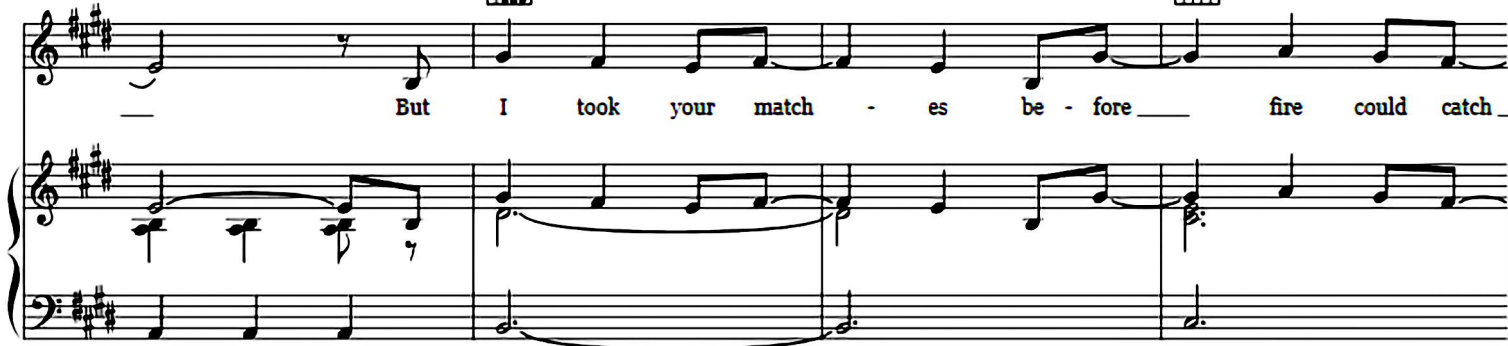
A^{su}2 

— 'cause you — burned them out.



B  C#m 



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



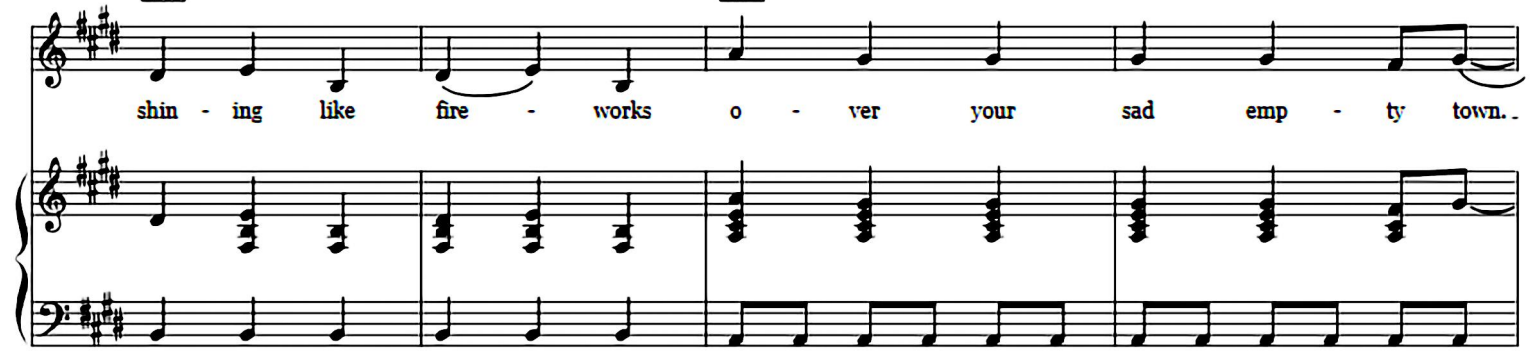
B  A^{su}2 

— me, so don't look now. I'm




B  A 

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

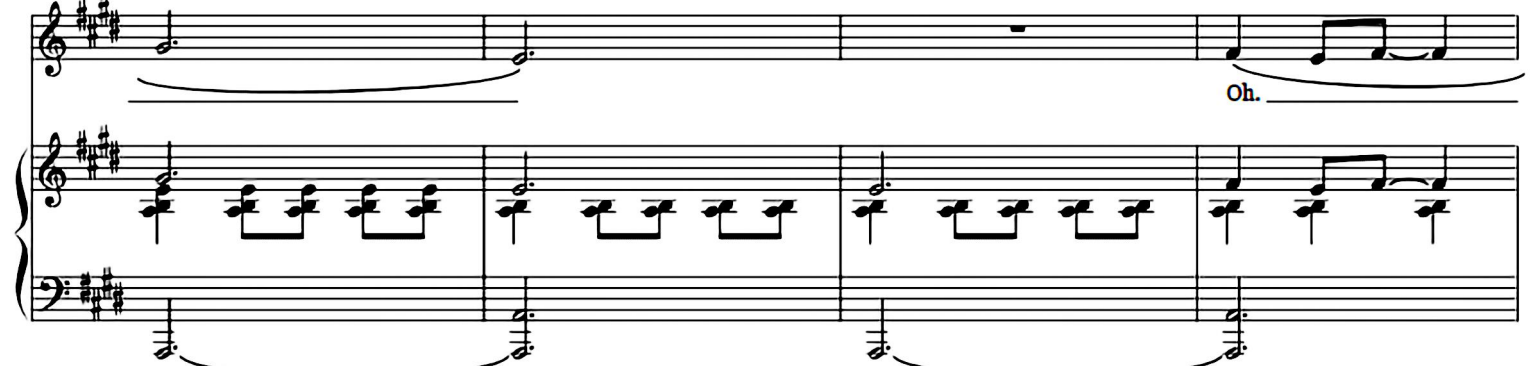




E 

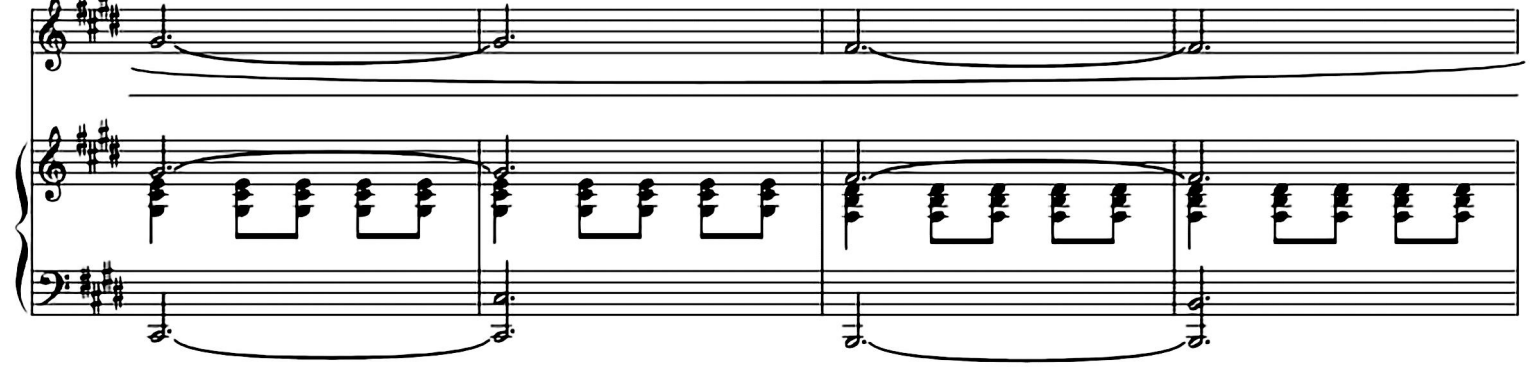


A^{sus2} 

Oh.



C⁷m  B 



A



D.S. al Coda

Dear

E



You should - 've known.

A^{sus2}



You should - 've known.

E



A5us2



Don't you think I was too young?



You should've known.