

# Waiting on the World to Change

Words and Music by  
John Mayer

Moderately (♩ =  $\frac{3}{4}$ )



mf




Me and all my friends, — we're all — mis - un - der - stood. — They  
if we had the pow - er to bring our neigh - bors home — from war, — they would have



say we stand for noth - ing and — there's no way we ev - er could. Now we see  
nev - er missed a Christ - mas; — no more rib - bons on their door. And when you

Bm



G



D



ev - 'ry - thing that's go - ing wrong - with the world and those - who lead it. We just  
trust your tel - e - vi - sion, what you get is what - you got. 'Cause when they

To Coda I



A



Bm



G



D



feel like we don't have - the means - to rise a - bove - and beat it. So we keep  
own the in - for - ma - tion, oh, - they can

§§

D



Bm



G



D



wait - ing (wait - ing), - wait - ing on the world - to change. We keep on

A Bm G D

wait - ing (wait - ing), \_\_\_\_\_ wait - ing on the world \_ to change. } It's One

D Em7 Bm Em7

hard to beat \_ the sys - tem when we're stand - ing at \_ a dis - tance. So we keep }  
 day our gen - er - a - tion is gon - na rule the pop - u - la - tion. So we keep on }

To Coda II

D.S. al Coda I

A Bm G D

wait - ing (wait - ing), \_\_\_\_\_ wait - ing on the world \_ to change. Now,

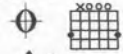
Coda I

G

D

D

Bm



bend it all — they want.

That's why we're wait - ing

(wait - ing), — wait - ing on the

G

D

A

Bm



world — to change.

We keep on wait - ing

(wait - ing), — wait - ing on the

G

D

D

Em7



world — to change.

It's not that we don't care; —

we just know —

Bm

Em7

A

Bm



— that the fight ain't fair. —

So we keep on wait - ing

(wait - ing), — wait - ing on the

G

D

Dm/G



world — to change.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "world — to change." are written below the vocal staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass line. Chord diagrams for G, D, and Dm/G are provided above the vocal staff.

The second system continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The right hand continues the melodic line with grace notes, and the left hand maintains the bass line.

D

Bm



The third system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The right hand plays a melodic line with grace notes, and the left hand plays the bass line. Chord diagrams for D and Bm are placed above the vocal staff area.

G

D

A

Bm

G

D



*D.S.S. al Coda II*

And we're still

The fourth system concludes the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The right hand plays a melodic line with grace notes, and the left hand plays the bass line. Chord diagrams for G, D, A, Bm, G, and D are placed above the vocal staff area. The lyrics "And we're still" are written below the vocal staff.

Coda II G

D

A

Bm



world \_ to change.

I know we keep on wait - ing

(wait - ing), \_

wait - ing on the



G

D

A

Bm



world \_ to change.

We keep on wait - ing

(wait - ing), \_

we're wait - ing on the



G

D

G

D



world \_ to change,

wait - ing on the world \_ to change,

wait - ing on the



G

D

G

D



world \_ to change,

wait - ing on the world \_ to change.

