

# AMY WINEHOUSE FRANK

THE SONGS FROM THE ALBUM FOR MARY, YOU'VE GOT ME

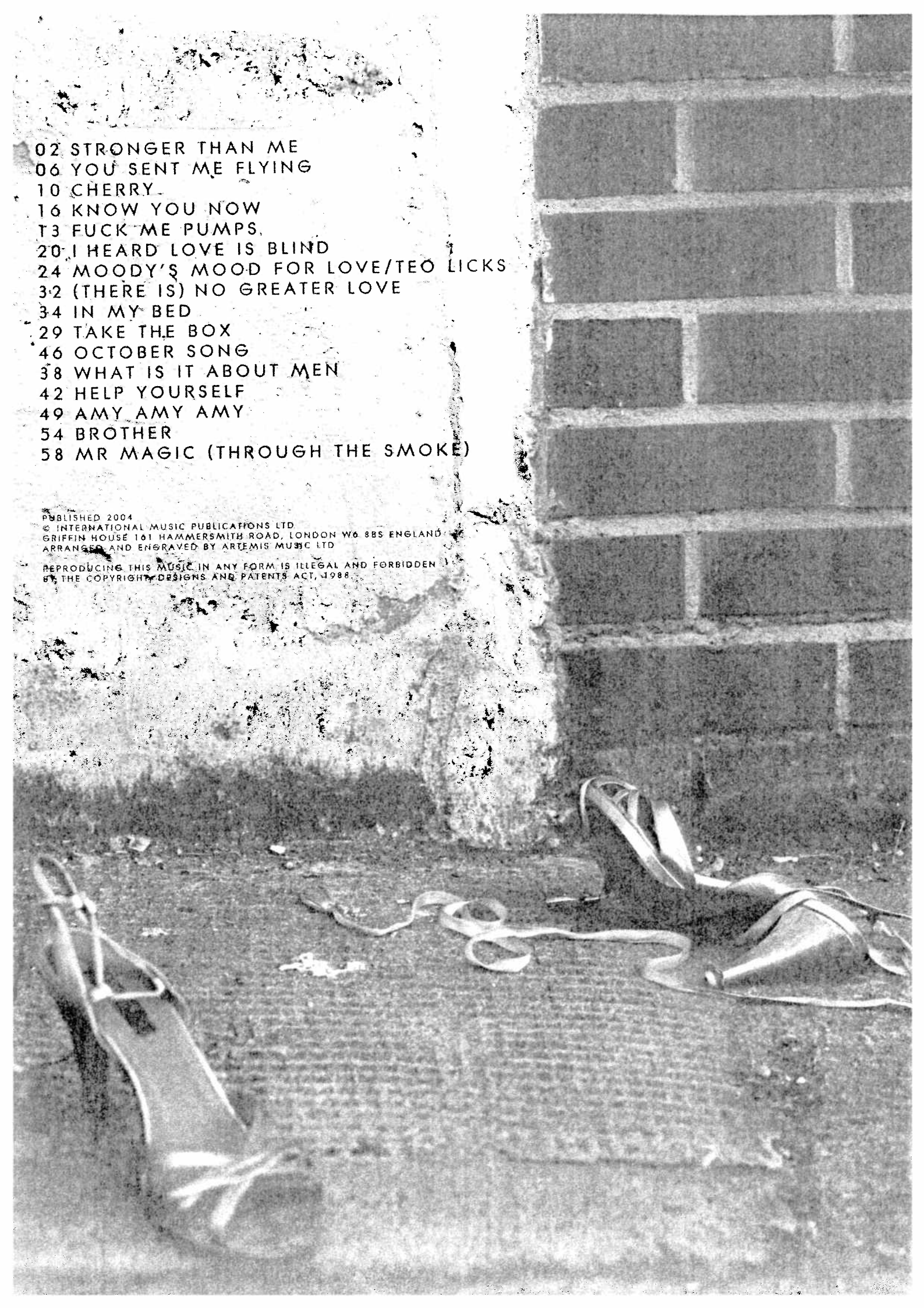


INTERNATIONAL MUSIC PUBLICATIONS LIMITED

02 STRONGER THAN ME  
06 YOU SENT ME FLYING  
10 CHERRY  
16 KNOW YOU NOW  
13 FUCK ME PUMPS  
20 I HEARD LOVE IS BLIND  
24 MOODY'S MOOD FOR LOVE/TEO LICKS  
32 (THERE IS) NO GREATER LOVE  
34 IN MY BED  
29 TAKE THE BOX  
46 OCTOBER SONG  
38 WHAT IS IT ABOUT MEN  
42 HELP YOURSELF  
49 AMY AMY AMY  
54 BROTHER  
58 MR MAGIC (THROUGH THE SMOKE)

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# STRONGER THAN ME

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

$\text{♩} = 76$  (  $\text{♩} = \text{♩}^3$  )

N.C.

Drums

Gm



A7aug



Dm



1. You should be strong - er than me,  
 2. You should be strong - er than me,  
 3. "The res - pect I made you earn,

Gm



A7aug



Dm



you been here se - ven years long - er than me.  
 but in - stead you're long - er than fro - zen tur - key.  
 thought you had so ma - ny les - sons to learn." I said



Don't you know you're s'posed to be the man? Not  
 Why'd you al - ways put me in con - trol?  
 "You don't know what love is, get a grip



Pale in com - par - i - son to who you think I am. You al - ways wan - na  
 All I need is for my man to live up to his role. You al - ways wan - na  
 Sound as if you're read - ing from some oth - er tired out script. I'm not gon - na meet



talk it through, I don't care. I al - ways have to  
 talk it through, I'm o - kay. I al - ways have to  
 your moth - er an - y - time I just wan - na rip



com - fort you when I'm there. But that's  
 com - fort you ev - 'ry day. But that's  
 your bo - dy ov - er mine. Please tell,

Gm A7aug Dm

what I need you to do, stroke my hair. 'Cause  
 what I need you to do, are you gay?  
 tell me why you think that's a crime?" }

F6 G9

I've for - got - ten all of young love's joy,

F6 G9 G9

1, 2. 3.

feel like a la - dy and you my la - dy boy. you my la - dy boy.  
 3. He said

Gm A7aug Dm Gm A7aug

You should be strong - er than me, you should be strong - er than

Gm A7aug Dm

me, — you should be — strong - er than me, —

Musical notation for the first system, including vocal line and piano accompaniment.

Gm A7aug Dm

you should be — strong - er than me. —

Musical notation for the second system, including vocal line and piano accompaniment.

Gm A7aug Dm Gm A7aug Dm

Musical notation for the third system, including piano accompaniment.

1 - 3. | 4. N.C.

Musical notation for the fourth system, including piano accompaniment.

Drums

Musical notation for the fifth system, including piano accompaniment and a drum part.

# YOU SENT ME FLYING

WORDS AND MUSIC BY AMY WINEHOUSE AND FELIX HOWARD

♩ = 100



1. Lent you Out - si - daz  
 2. And al - though he's no - thing  
 3. His mes - sage was bru - tal,

and my new Ba - du.  
 in the scheme of my years,  
 but the de - livery was kind.



While you were think - ing I did - n't have a clue...  
 it just serves to blud - geon my fu - tile tears.  
 May - be if I get this down, I'll get it off my mind.



Tough to sort files with your voice in my head.  
 And I'm not used to this. I ob - serve, I don't chase.  
 It serves to condition me and smooth my kinks.



So then I bribed you down - stairs with a Marl - boro — Red. So  
 But now I'm stuck with these consequences thrust in my face. And  
 De - spite my frus - tra - tion for the way he thinks. And



now I feel so — small dis - co - ver - ing — you knew. How much more tor - ture would you have put —  
 the mel - o - dramas — of my day de - li - ver blows. That sur - pass your re - ject - ion, it just goes —  
 I knew the speech, when it came, would be to that ef - fect. At least you're at - tract - ed to me which I



— me through? You prob - 'bly saw me laugh - ing at all your jokes. Or  
 — to show. — A sim - ple attract - ion that re - flects right back to me. So  
 did not ex - pect. Didn't think you'd get my num - ber down as such. But



how I did not mind — when you stole all my — smokes. —  
 I'm not as in - to you as I ap - pear to — be. —  
 I've never hat - ed my - self for my age so — much. —



1, 2.

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



And al - though my pride's, \_\_\_\_\_ yeah, not ea - sy to dis - turb, \_\_\_\_\_ yeah. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



You sent me fly - ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



With your bat - tered jeans \_\_\_\_\_ and your Beast - ies tee. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next \_\_\_\_\_ to me. \_\_\_\_\_

3.

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



And al - though my pride's, \_\_\_\_\_ yeah, not ea - sy to dis - turb, \_\_\_\_\_ yeah. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



You sent me fly - ing \_\_\_\_\_ when you kicked me to \_\_\_\_\_ the kerb. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



With your bat - tered jeans \_\_\_\_\_ and your Beast - ies tee. \_\_\_\_\_

Cm/F



E♭maj7



Dm7♭5



G7/D



Cm



Repeat to fade

Now I \_\_\_\_\_ can't work like \_\_\_\_\_ this, \_\_\_\_\_ no, \_\_\_\_\_ with you next \_\_\_\_\_ to me. \_\_\_\_\_

# CHERRY

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88

Dmaj7

E9

Her name is \_\_\_\_\_ Cher - ry. \_\_\_\_\_ We just met. \_\_\_\_\_ But al-

Em9

A7

Dmaj7

-read - y she knows me bet - ter than you. \_\_\_\_\_ She un - der - stands me af - ter

E9

Em9

A7

Dmaj7

eigh - teen years, and you still don't see me like you ought to do.



May-be we could talk 'bout things if you were made of wood and strings. While I love her ev - 'ry sound, I



don't know how to tune you down. 'Cause you're so thick and my pa - tience is thin, so



I got me a new best friend with a pick-up that puts you to shame. And Cher-ry is her name. And when



I'm lone - ly Cher - ry's there, and she plays a - long while I sing out my



Dmaj7



E9



blues.

I could be cry - ing,

and you don't care.

You won't

Em9



A7



Dmaj7



Em9



A7



call me back you're stub-born as a mule.

May - be we could

Dmaj7



Em9



A7



Dmaj7



talk 'bout things if you were made of wood and strings.

Em9



A7



Dmaj7



Em9



A7



N.C.

You might think I've gone too far. I'm talk - ing 'bout my new gui - tar.

# FUCK ME PUMPS

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

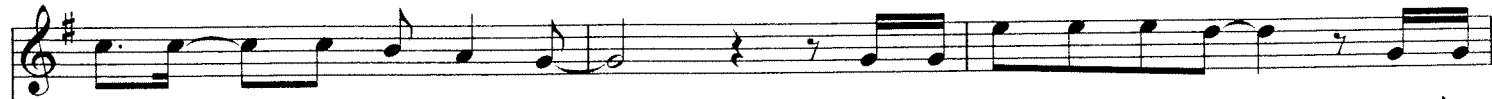
$\text{♩} = 100$



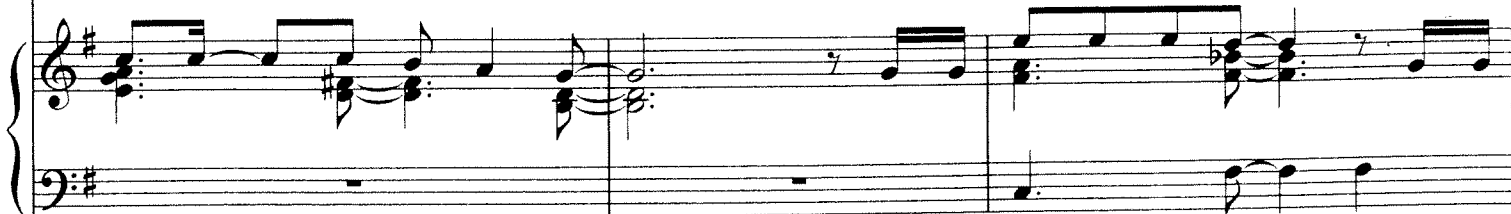
1. When you walk in the bar — and you're dressed like a star, — rock - ing your F - me pumps.  
(2.) more than a fan, — look - ing for a man, but you end up with one night stands. —  
(3.) can't sit down right. 'cause your jeans are too tight, and you're luck - y it's la - dies night. —



— And the men no - tice you, — with ya Guc - ci bag crew, — can't  
— He could be your whole life — if you got past one night, — but  
— With your big emp - ty purse, — ev - 'ry week it gets worse. — At



tell who — he's look - ing to. — 'Cause you all look the same, ev - 'ry -  
that part — nev - er goes right. — In the morn - ing you're vexed. He's —  
least your breasts cost more than hers. — So you did Mi - a - mi — 'cause you



Bm7<sup>b</sup>5 Eaug Am D<sup>6</sup> G F#m7<sup>b</sup>5 F#aug

one knows your name, and that's your whole claim\_ to fame.\_ Nev - er miss a night, 'cause  
 on to the next, and you didn't even get\_ no text.\_ Don't be too up - set\_ if they  
 got there for free, but some-how you missed the plane. You did too much E,

Bm7<sup>b</sup>5 Eaug Am D<sup>6</sup> G

your dream in life\_ is to be a foot - ball - er's wife. You don't like  
 call you a sket, 'cause like the news every day you get press.  
 met some - bo - dy, and spent the night get - ting caned. With - out

1, 2. Am D G C

play - ers, that's what you say.\_ But you real - ly would -n't mind a mil - lion - aire.\_ You don't like  
 All them big

Am D G C

ball - ers, they don't do no - thing\_ for ya.\_ But you'd love a rich man six - foot - two or tall - er.\_ You're  
 You

3. Am D G C

girls like you, there'd be no fun... We'd go to the club and not see a - ny - one... With-out

Am D G C

girls like you, there's no night - life... All those men just go home to their wives... Don't

F#m7b5 F#aug Bm7b5 Eaug Am D6 G

be mad at me... 'cause you're push - ing thir - ty, and your old tricks no long - er work... You should 've

F#m7b5 F#aug Bm7b5 Eaug Am D6 G rit.

known from the jump that you'll al - ways get dumped, so dust off your fuck me pumps.



# KNOW YOU NOW

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, DELROY COOPER,  
DONOVAN JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

♩ = 144



1. You're just a lit - tle boy\_ un - der - neath\_ that hat. You  
 2. My girl says I'm too sen - si - tive. to run with you.



need the nerd\_ to hide\_ your e - go. Don't\_ come with\_ that. \_\_\_\_\_  
 But I'm\_ not lis - ten - ing\_ to her.



You\_ think ev - 'ry - thing\_ gets hand - ed to\_ you free. \_\_\_\_\_  
 Yes\_ I'm per - cep - tive. So when I'm done with you \_\_\_\_\_



But it's not that ea - sy.  
you'll wish your head back the way it were.



I got - ta know you now.

We may - nev - er meet a - gain.



I got - ta know you now and then.



*w/ad lib. vocal*



First system of musical notation, including treble and bass staves and piano accompaniment.



Second system of musical notation, including treble and bass staves and piano accompaniment.

I'm not rul - ing you out, I'm just in doubt. As



Third system of musical notation, including treble and bass staves and piano accompaniment.

to what you say you're all a - bout.



Fourth system of musical notation, including treble and bass staves and piano accompaniment.

I got - ta know you now. We may nev - er meet a - gain.

E♭maj<sup>9</sup>                      C♭                      E♭maj<sup>9</sup>                      C♭

I got - ta show you now and then.

E♭maj<sup>9</sup>                      C♭                      E♭maj<sup>9</sup>                      C♭

I got - ta know you now and then. I

E♭maj<sup>9</sup>                      C♭maj<sup>9</sup>                      E♭maj<sup>9</sup>                      C♭maj<sup>7</sup>#11

*Play four times*

got - ta know you now. We may nev - er meet a - gain. I

E♭maj<sup>9</sup>                      C♭                      E♭maj<sup>9</sup>                      C♭

*Repeat to fade*

# I HEARD LOVE IS BLIND

WORDS AND MUSIC BY AMY WINEHOUSE

♩ = 76



I could-n't re - sist him. His eyes were like yours, - his



hair was ex - act - ly the shade of brown. He's just not as tall,



but I could-n't tell. It was dark and I was ly - ing down.

C#maj7 4 C#maj7 3 C#maj7 4

You are ev - 'ry - thing. He means no - thing to me.

Dmaj7 5 F#m7b5 4 B9 Em7

I can't e - ven re - mem - ber his name. Why you so up - set?

Em7b5 Dmaj7 5 A7sus4 A7

Ba - by you were-n't there, and I was think - ing of you when I came.

F#m7 B9 E9

What do you ex - pect? You left me here a - lone.

A6



F#m7



I drank so much, and need - ed your touch. Don't o - ver - re - act. —

B9



E9



A6



— I pre - tend - ed he — was you. — You would - n't want me — to be lone - ly. —

Dmaj7



C#maj7



Cmaj7



C#maj7



How can I put it so — you un - der - stand.

Dmaj7





F#m7b5



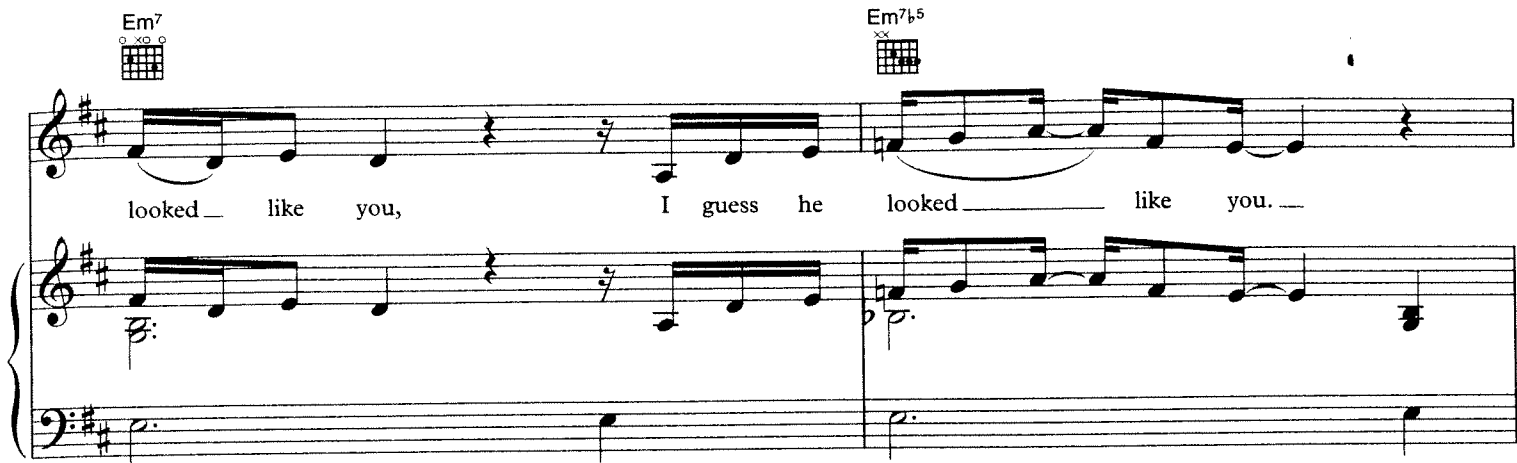
B9







I did - n't let — him hold — my hand. — But he

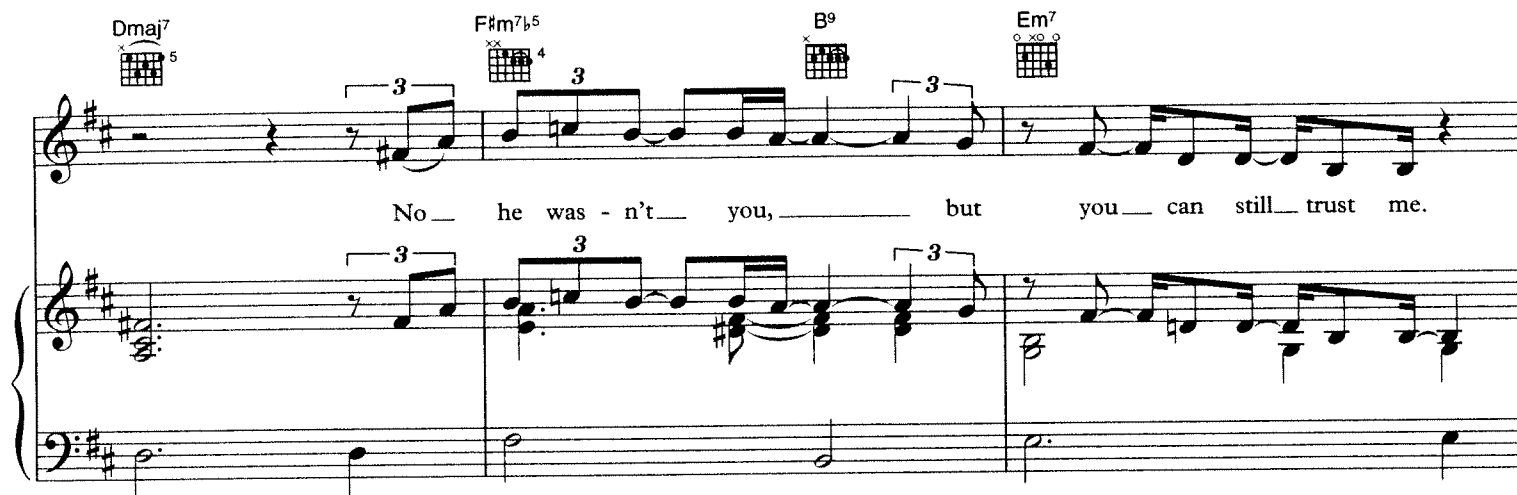
Em7  Em7<sup>b5</sup> 



looked — like you, I guess he looked — like you. —



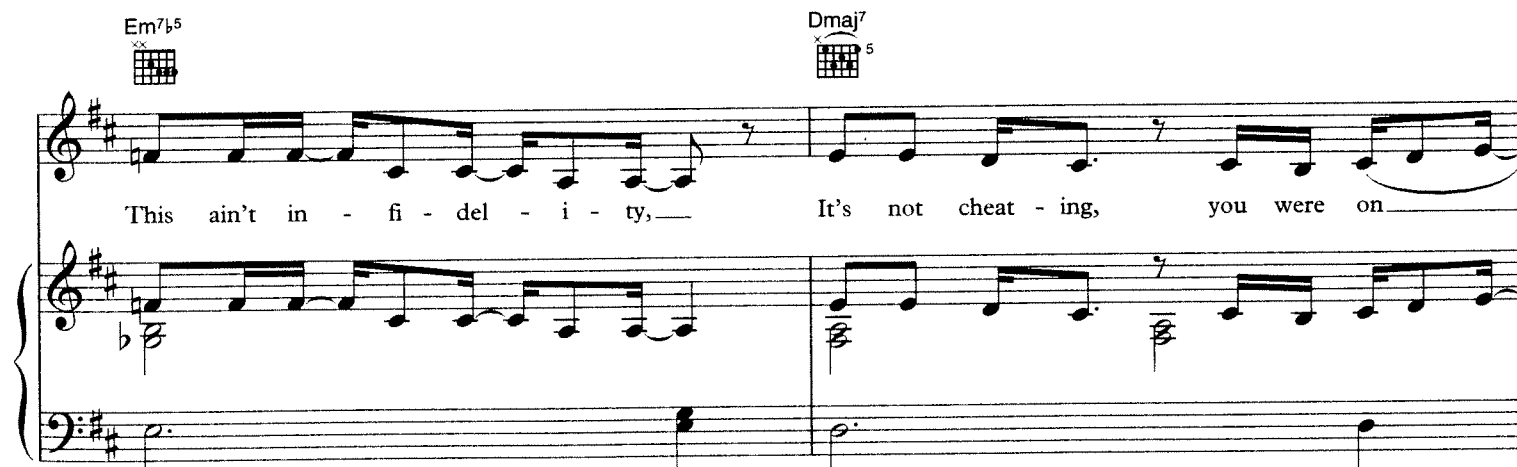
Dmaj7  F#m7<sup>b5</sup>  B<sup>9</sup>  Em7 







No — he was - n't — you, — but you — can still — trust me.



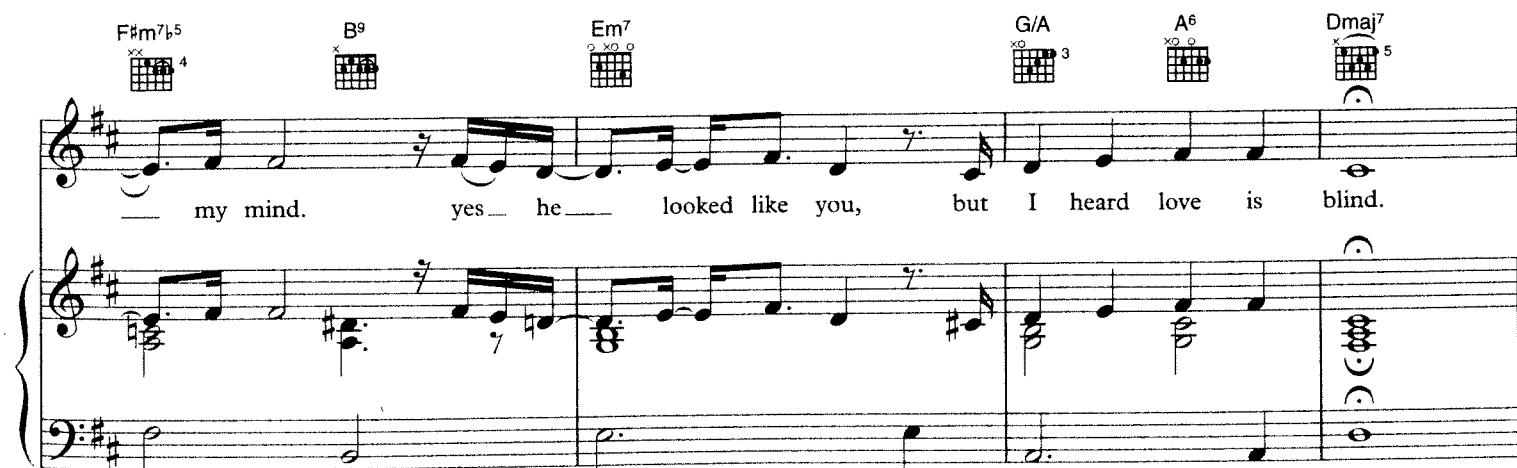
Em7<sup>b5</sup>  Dmaj7 

This ain't in - fi - del - i - ty, — It's not cheat - ing, you were on —



F#m7<sup>b5</sup>  B<sup>9</sup>  Em7  G/A  A<sup>6</sup>  Dmaj7 

— my mind. yes — he — looked like you, but I heard love is blind.





# MOODY'S MOOD FOR LOVE

WORDS BY DOROTHY FIELDS  
MUSIC BY JIMMY MCHUGH AND JAMES MOODY

## TEO LICKS

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

$\text{♩} = 76$

N.C.



There I go, there I go, there I go, there I go.



Pret - ty ba - by you are the soul snaps my con - trol.



Such a fun - ny thing but ev - 'ry time you're near me I nev - er can be - have. You give me a

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D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>b<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>b<sup>9</sup>

smile and then I'm wrapped up in your ma - gic, there's mu - sic all a - round me, cra - zy mu - sic, mu - sic that keeps

Gmaj<sup>7</sup> Am<sup>7</sup>

call - ing me so ve - ry close to you, turns me your slave.

2. See additional lyrics

Daug<sup>7</sup>

come and do with me a - ny lit - tle thing you want to, a - ny - thing,

Gmaj<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup>

ba - by just let me get next to you. So am I in - sane or do I real - ly see hea -



- ven in your eyes? Bright as stars that shine up above you



in the clear blue sky. How I worry 'bout you, just can't live my life without you. Ba-by come here don't



have no fear. Oh, is there a wonder why I'm really feeling



in the mood for love. So tell me why stop to think about this weather my dear? This



lit - tle dream might fade a - way. \_ There I go talk - ing out of my head a - gain, ba - by won't you



Ba - by, \_ you make me feel so good, let me take you by the hand. Come let us vis - it out there \_ in that




\_ new pro - mised land. \_ May - be there \_ we can find \_ a good




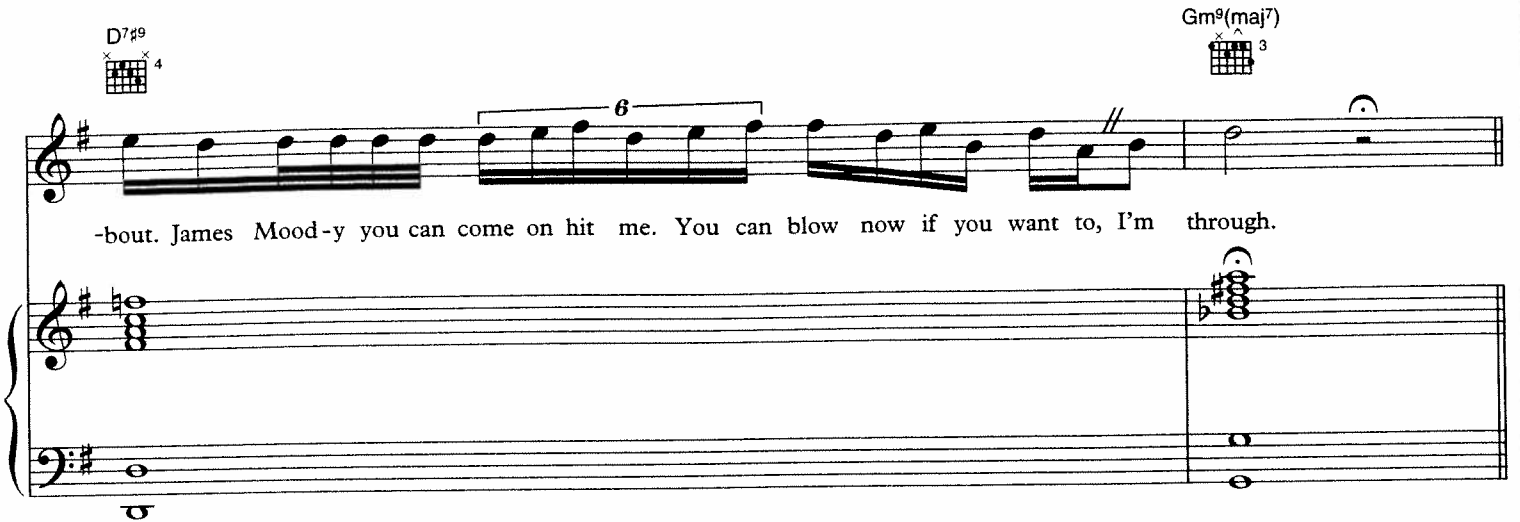
**Freely**

**rit.**

place to use a lov - ing state \_ of mind. \_ I'm so tired of living with - out and nev - er know - ing what love's a -

D7#9  4

Gm9(maj7)  3



-bout. James Mood-y you can come on hit me. You can blow now if you want to, I'm through.

Slower ♩ = 60

C#m9  4

G#m7  4

Dmaj7 

F#m/G# 

G#7  4

*With saxophone solo ad lib.*

C#m9  4

G#m7  4

Dmaj7 

G#aug7  4

N.C.



Come and put our two hearts together  
 That would make me strong and brave  
 Oh, when we are one, I'm not afraid, I'm not afraid  
 If there's a cloud up above us  
 Come on and let it rain  
 I'm sure our love together  
 Would endure a hurricane  
 Oh my baby  
 Won't you please let me love you and  
 Get a release from this awful misery  
 What is all this talk about loving me, my sweet  
 I am not afraid, not anymore, not like before  
 Don't you understand me, now baby please  
 Pull yourself together, do it soon  
 My soul's on fire, come on and take me  
 I'll be what you make me my darling.

# TAKE THE BOX

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

♩ = 60



1. Your



neigh - bours were scream - ing. I don't have a key for down - stairs. So I  
 (2.) came home this even - ing and no - thing felt like how it should be. I feel like



pressed all the buzz - ers. hop - ing you would - n't be there. So  
 writ - ing you a let - ter, but that's not me, you know me. Feel

C#m



G#m7



now my head's hurt - ing. — You say I al - ways get my own way. — But you were  
so fuck - ing an - gry. — I don't wan - na be re - mind - ed of you. But when I

Dmaj7



Fm7b5



A#7#9



in the show - er when I got there, and I'd have want - ed to stay. But I got no - thing to say.  
left my shit — in your kit - chen, I said good - bye to your bedroom. It smelled of you. Mis - ter

D#m



A#m7



Bm7



E7



A#7b9sus4



A#7b9



D#m



A#m7



You were so — beau - ti - ful — be - fore to - day but then I heard — what you say. —  
false pre tence, you don't make sense. I just don't know you. but you made me cry, where's my kiss good - bye?

Bm7



E7



C#m7b5



F#7b9



Bmaj7



Man that wa ug - ly. The Mo - schi - no bra — you bought me last Christ - mas.  
I think I love — you.

E7/F#



Bmaj7



(Put it in the box, put it in the box.)

Frank's \_\_\_ in there. and I \_\_\_ don't care.

E7/F#



Bmaj7



A#7



Amaj7



E/F#



G#m



G#m7



(Put it in the box, put it in the box).

Just take it, \_\_\_

take the box.

Take the box.

G#7#9



2.

Amaj7



Bmaj7



A#7



box.

Just take it, \_\_\_ take it, take \_\_\_ the

Amaj7



Bmaj7



A#7



Amaj7



E/F#



G#m



box.

And now just take it, \_\_\_

take the box.

Take the box. \_\_\_



# (THERE IS) NO GREATER LOVE

WORDS BY MARTY SYMES  
MUSIC BY ISHAM JONES

Freely

♩ = 69



There is no great - er love — than what I feel — for you.  
(2.) no great - er thrill — than what you bring — to me.

1.



No sweet - er song, — no — heart — so true. There is  
No sweet -

2.



- er song, — than what you sing, sing — to me. —

D#m7b5

G#7

C#m

D#m7b5

G#7

C#m



You're the sweet - est thing

that I've ev - er known.

F#9

F#m7

B9

And to think that you are mine,

you are mine a - lone.

There is no

E(9)

A(9)

G#m7

E/G#

great - er love

in all the world,

it's true.

No

F#

B9

E(9)

rit.

great-er love

than what I feel

for you.

# IN MY BED

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88

N.C.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is a whole rest. The piano accompaniment features a bass line with a rhythmic pattern of eighth notes and rests, and a treble line with sustained chords.

Cm7<sup>b</sup>5



F7<sup>#</sup>9



B<sup>b</sup>m



The second system of music includes a vocal line with lyrics and piano accompaniment. The vocal line features triplet eighth notes. The piano accompaniment continues with the same rhythmic pattern and chord structure.

Wish I could say it breaks my heart like you did in the beg-in - ning.  
I nev-er thought my mem - o-ry of what we had could be in-trud - ed.

Cm7<sup>b</sup>5



F7<sup>#</sup>9



B<sup>b</sup>m



The third system of music includes a vocal line with lyrics and piano accompaniment. The vocal line features triplet eighth notes. The piano accompaniment continues with the same rhythmic pattern and chord structure.

It's not that we grew a - part. Anight - in - gale no long - er sing - ing.  
But I could-n't let it be. I need - ed it as much as you did.



It's some-thing I know you can't do,  
Now it's not hard to un-der-stand

sep-a-rate sex with e-mo-tion.  
why we just speak at night.



I sleep a-lone, the sun comes up,  
The on-ly time I hold your hand

you're still cling-ing to that no-tion.  
is to get the an-gle right.



Ev-'ry-thing is slow-ing down,

riv-er of no-re-turn.



Re-cog-nize my ev-'ry sound.

There's no-thing new to learn.

Cm7<sup>b</sup><sub>5</sub>  
F7<sup>#</sup><sub>9</sub>  
B<sup>b</sup>m  

You'll nev - er get my mind right, like two ships pass - ing in — the night, — in the night, —

Cm7<sup>b</sup><sub>5</sub>  
F7<sup>#</sup><sub>9</sub>  

in the night. — Want the same thing when we lay, — o - ther - wise mine's a diff - 'rent way, — 's a

B<sup>b</sup>m  
Cm7<sup>b</sup><sub>5</sub>  

diff - 'rent way from where I'm go - ing. Oh, it's — you a - gain.

F7<sup>#</sup><sub>9</sub>  
B<sup>b</sup>m  

Lis - ten, this is - n't a re - u - ni - on, — so sor - ry if I turn my head. —

Cm7b5



F7#9



Bbm



Yours is a fam-i-liar face, but that don't make your place safe in my bed, my bed, my bed.

Fmaj7



Gbmaj7



Fmaj7



Gbmaj7



Fmaj7



Gbmaj7



Fmaj7



F7#9



Cm7b5



F7#9



Bbm



Play four times

Fmaj7



Gbmaj7



Fmaj7



1.

Gbmaj7



2.

F7#9



N.C.

# WHAT IS IT ABOUT MEN

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD, PAUL WATSON, LUKE SMITH,  
GORDON WILLIAMS, EARL SMITH, WILBURN COLE, DELROY COOPER AND DONOVAN JACKSON

♩ = 76

N.C. **Bm** **A**



Un - der - stand once he was a fa - mi - ly man. So sure - ly I

**Gmaj7** **Bm**

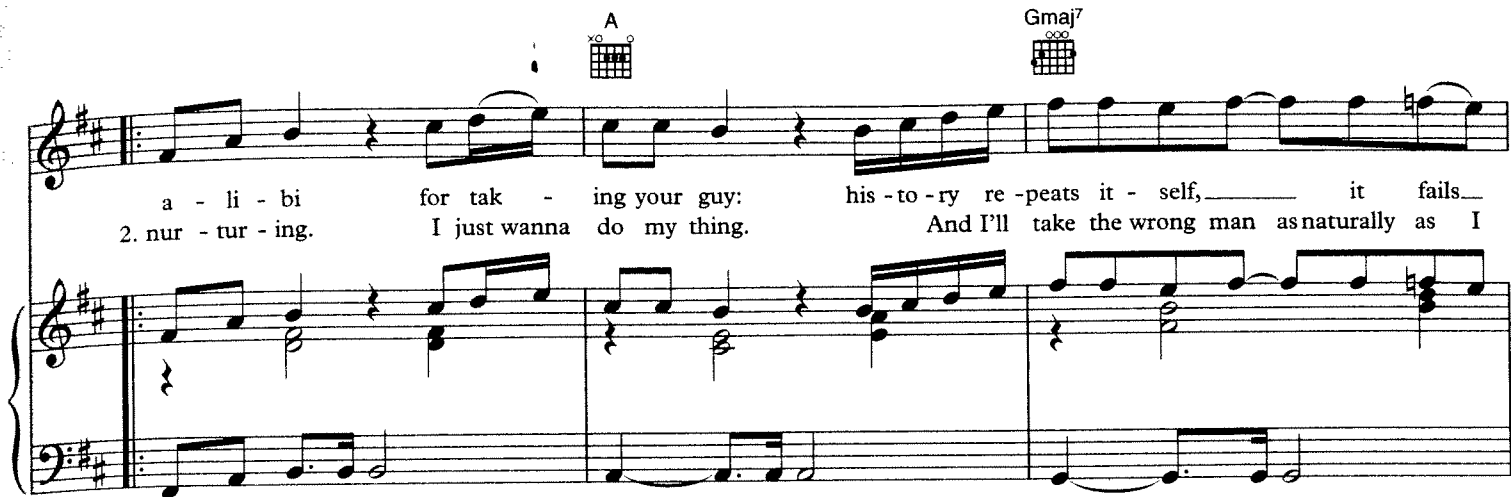
would nev - er, ev - er go through it first hand. Em - u - late all the

**A** **Gmaj7** **Bm**

shit my mo - ther hate. I can't help but de - mon - strate my Freud - i - an fate. My

A  Gmaj7 




a - li - bi for tak - ing your guy: his - to - ry re - peats it - self, \_\_\_\_\_ it fails -  
 2. nur - tur - ing. I just wanna do my thing. And I'll take the wrong man as naturally as I



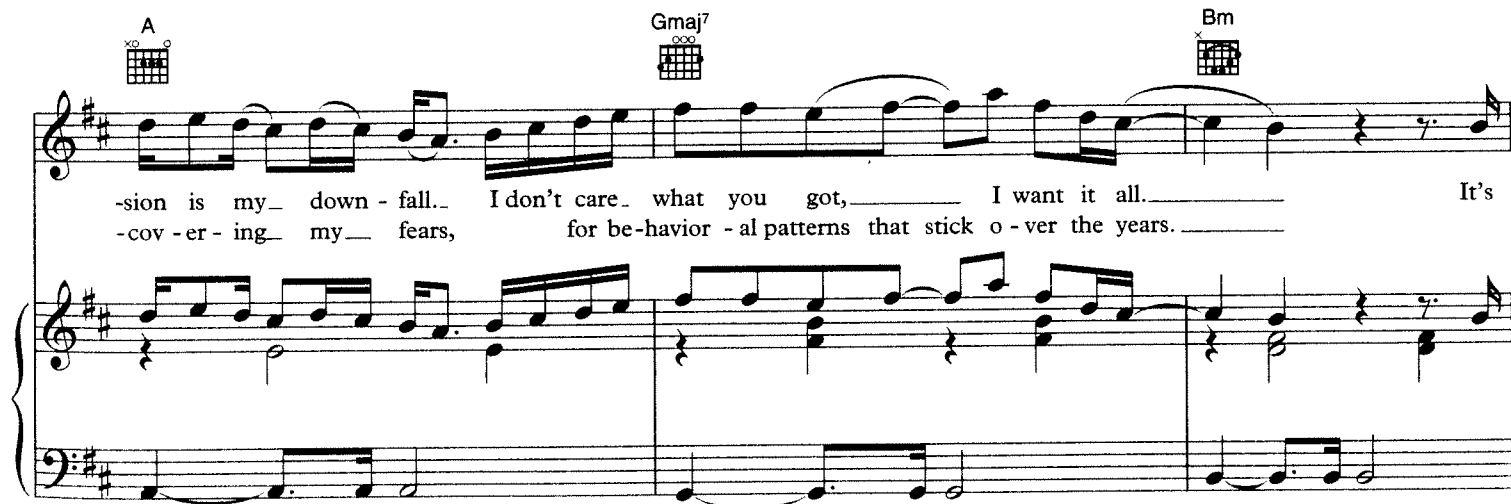
Bm 




to die. \_\_\_\_\_ And a - ni - mal ag - gres -  
 sing. \_\_\_\_\_ And I'll save my \_\_\_\_\_ tears for un -



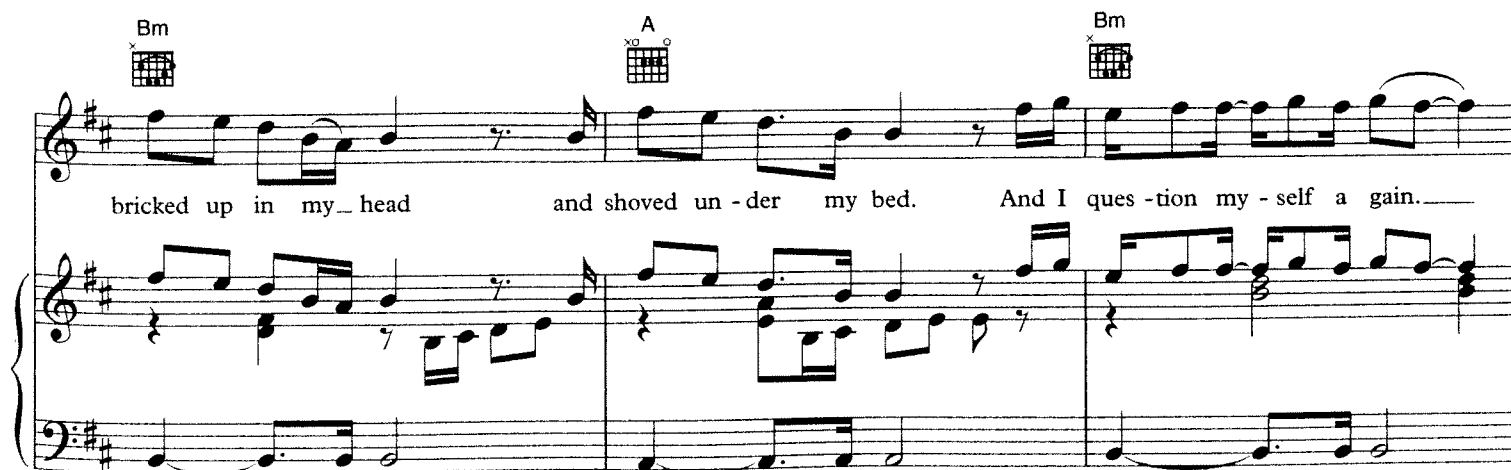
A  Gmaj7  Bm 

-sion is my\_ down - fall. I don't care\_ what you got, \_\_\_\_\_ I want it all. \_\_\_\_\_ It's  
 -cov - er - ing\_ my\_ fears, for be - havior - al patterns that stick o - ver the years. \_\_\_\_\_



Bm  A  Bm 

bricked up in my\_ head and shoved un - der my bed. And I ques - tion my - self a gain. \_\_\_\_\_





A  Bm  A 




What is it 'bout men? My de - struct - ive side has grown a mile wide. And I



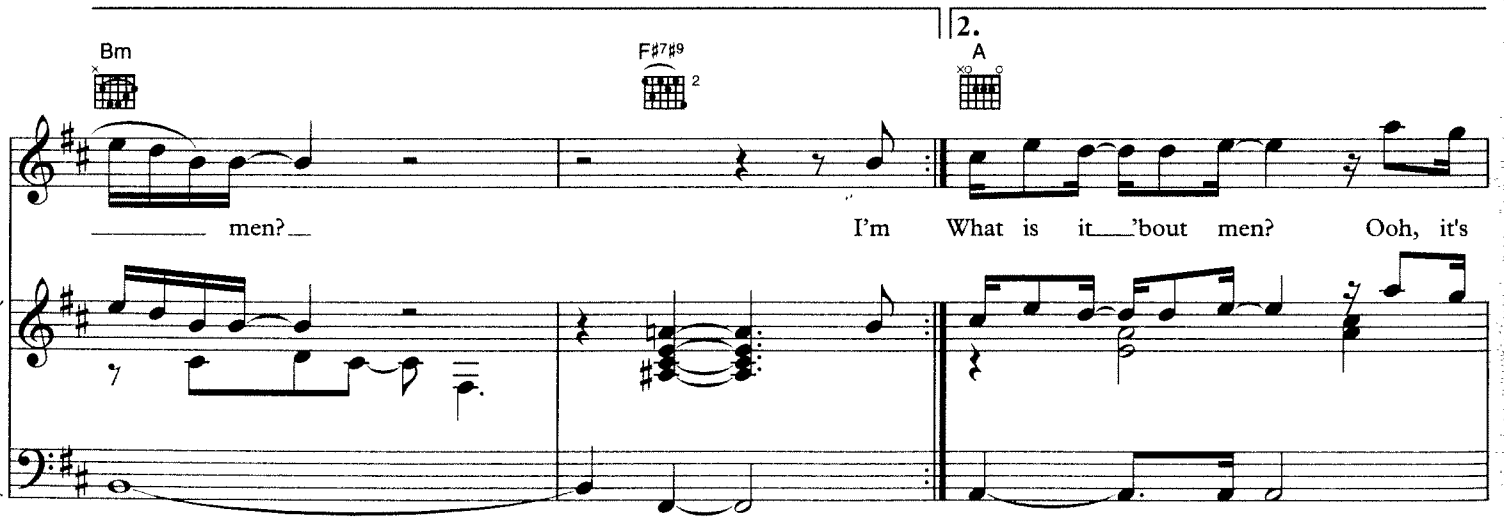
Bm  1. A 



ques - tion my - self a - gain. What is it 'bout men? What is it 'bout



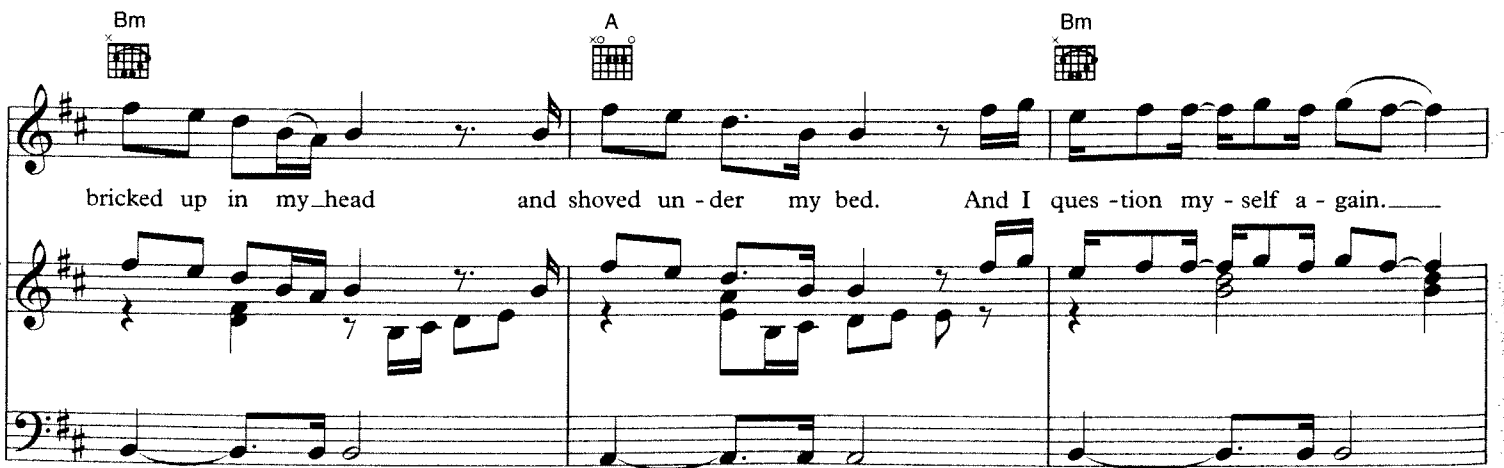
Bm  F#7#9  2. A 



men? I'm What is it 'bout men? Ooh, it's




Bm  A  Bm 



bricked up in my head and shoved un - der my bed. And I ques - tion my - self a - gain.



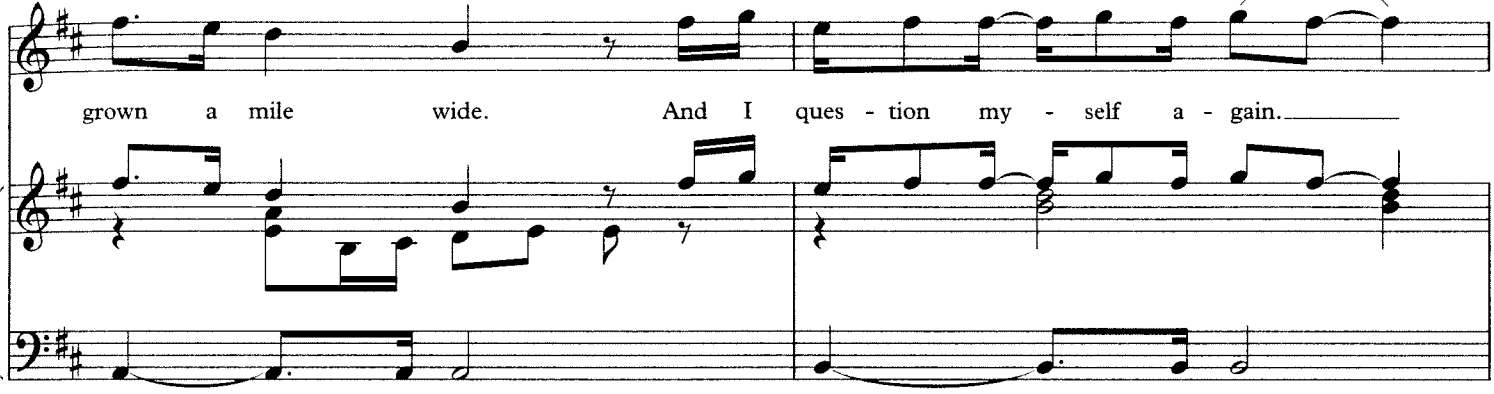
A  Bm 




What is it 'bout men? My de - struct - ive side has




A  Bm 





grown a mile wide. And I ques - tion my - self a - gain.




A  Bm  A/B 

What is it 'bout men? What is it 'bout men?



Bm  A  Gmaj7  Bm 

*Repeat to fade*



# HELP YOURSELF

WORDS AND MUSIC BY AMY WINEHOUSE, JIMMY HOGARTH,  
FREDERICK JAMES AND LARRY STOCK

♩ = 92



N.C.




N.C.



N.C.



N.C.



N.C.

1. When I walk \_\_\_\_\_ in your shoes \_\_\_\_\_ I un - der - stand \_\_\_\_\_ a man con-fused. \_\_\_\_\_ They  
2. You got a degree \_\_\_\_\_ in phil - o - so - phy. \_\_\_\_\_ So you think you're cle-ver-er than me. \_\_\_\_\_ But



N.C.



N.C.



N.C.



N.C.

much too big, \_\_\_\_\_ but I \_\_\_\_\_ don't care \_\_\_\_\_ I feel \_\_\_\_\_ the weight \_\_\_\_\_ your shoul-ders bear. \_\_\_\_\_  
I'm not just \_\_\_\_\_ some dra-ma queen. \_\_\_\_\_ 'Cause it's where you at \_\_\_\_\_ not where you been. \_\_\_\_\_

Amaj7



Dmaj7



C#m7



E7



Now I real - ly em - pa - thise \_\_\_\_\_ look - ing through \_\_\_\_\_ your blood - shot eyes. \_\_\_\_\_ And  
 What do you \_\_\_\_\_ ex - pect \_\_\_\_\_ from me, \_\_\_\_\_ to hold your head \_\_\_\_\_ a - bove \_\_\_\_\_ the sea \_\_\_\_\_ and

Amaj7



Dmaj7



C#m7



F#7b9



I know you \_\_\_\_\_ you so \_\_\_\_\_ frus - tra - ted. \_\_\_\_\_ But we all \_\_\_\_\_ be - come what we \_\_\_\_\_ once hat - ed. \_\_\_\_\_ Be - sides,  
 car - ry you. \_\_\_\_\_ ev en though you big - ger? \_\_\_\_\_ Don't you know you crush my ti - ny fig - ure? \_\_\_\_\_ And

Bm7



E7



Bm7



E7



any - way \_\_\_\_\_ no - bo - dy \_\_\_\_\_ can be \_\_\_\_\_ that wise. \_\_\_\_\_  
 we're still so young \_\_\_\_\_ and this isn't yesterday.

Amaj7 F#m7 Bm9 Bm7/E Amaj7 F#m7 Bm9 E7b9(6)  
 x02232 x02232 N.C. x02232 x02232 x02232 x02232 N.C. x02232 x02232

I can't help you... if you won't help your - self. No

Amaj7 F#m7 Bm9 Bm7/E Amaj7 F#m7 Bm9 E7b9(6)  
 x02232 x02232 N.C. x02232 x02232 x02232 x02232 N.C. x02232 x02232

I can't help you... if you don't help your - self.

Amaj7 F#m7 Bm9 Bm7/E Amaj7 F#m7 Bm9 E7b9(6)  
 x02232 x02232 N.C. x02232 x02232 x02232 x02232 N.C. x02232 x02232

You can on - ly get so much from some - one else..

Amaj7 F#m7 Bm9 Bm7/E Amaj7 F#m7 Bm9 E7b9(6)  
 x02232 x02232 N.C. x02232 x02232 x02232 x02232 N.C. x02232 x02232

I can't help you... if you won't help your - self.

Dmaj7



D#dim7



A



E7/G#



F#7



You might be-ty five, but in my mind I see you as six-teen years old most the time. And

Dmaj7



D#dim7



Bm7



E7



I, I'm just a child and you're full grown, and you are like no-thing that I've ev - er known.

Amaj7



F#m7



Bm9



Bm7/E



Amaj7



F#m7



Bm9



E7,9(6)



You are like no-thing that I ev-er know. —

Repeat to fade

Amaj7



F#m7



N.C.

Bm9



Bm7/E



Amaj7



F#m7



N.C.

Bm9



E7,9(6)



# OCTOBER SONG

WORDS AND MUSIC BY AMY WINEHOUSE, MATT ROWE AND STEFAN SKARBK

$\text{♩} = 96$

Dmaj7



Bm6



Bmaj7



G#m6



Dmaj7



Bm6



Bmaj7



G#m6



Musical score for the first system, including piano accompaniment and guitar chord diagrams.

Bm7



Am7



1. To-day\_ my\_\_ bird flew a-way\_ Gone to find her big\_\_ blue jay\_ Star-  
2. With dread I\_\_ woke in my bed\_\_ to shoot ing\_pains up in my head. Love-

Musical score for the second system, including piano accompaniment and lyrics.

Bm7



Am7



C9



- light\_\_ be - fore she took flight, I sang a lul - la - by\_\_ of bird - land e - ve - ry night...  
- bird, my beau - ti ful bird, spoke un - til\_\_ one day\_\_ she just could - n't be heard.

Musical score for the third system, including piano accompaniment and lyrics.

Bm7



C9



Bm7



C9



I sang a lul - la - by\_\_\_ ev - e - ry night. Sang for my A - va ev - e - ry night..  
She spoke un - til\_\_\_ one day she could - n't be heard. She just stopped sing - ing.

Em



Em/C#



F#7



B7



Em



Cmaj7



Am7



D7



A - va\_\_\_ was the morn - ing, now she's gone.. She's\_\_\_ re - born like Sa - rah Vaughan.

Em



Em/C#



F#7



B7



Em



Cmaj7



Am7



D7



In the\_\_ sanc - tu - a - - ry she has found.. birds\_\_\_ sur - round her sweet sound. And

Bm7



C9



Bm7



C9



A - va flies.. in pa - ra - dise, - and A - va\_\_\_ flies.. in pa - ra - dise..



Em      Em/C#      F#7      B7      Em      Cmaj7      Am7      D7

A - va\_ was the morn-ing, now she's gone. She's\_ re - born\_ like Sa - rah Vaughan.

Em      Em/C#      F#7      B7      Em      Cmaj7      Am7      D7

In the sanc - tu - a - ry she has found\_ birds\_ sur-round\_ her sweet sound. And

Bm7      C9      Bm7      C9

A - va flies\_ in pa - ra - dise, and A - va\_ flies\_ in pa - ra - dise\_

Bm7      C9      Bm7      C9

*Repeat to fade*

*With vocal ad lib.*

# AMY AMY AMY

WORDS AND MUSIC BY AMY WINEHOUSE, FELIX HOWARD,  
MATT ROWE AND STEFAN SKARBK

♩ = 160

1.

2.

Cm F/G Cm F/G Cm F/G Cm F/G

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C

Cm F/G Cm F/G Cm F/G Cm N.C.

Cm F/G Cm F/G Cm F/G Cm F/G

1. At - tract me \_\_\_\_\_ 'til it hurts to con - cen - trate.  
 2. It takes me \_\_\_\_\_ half an hour to write a verse.  
 3. His own style \_\_\_\_\_ right down to his Die - sel jeans.

Cm F/G Cm F/G Cm F/G Cm F/G

Dis - tract me. — Stop me do - ing work — I hate. — And  
 He makes me — i - mag - ine it from bad — to worse. — My  
 Im - mo - bile. — I can't think by a - ny means. — Un -

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C

just to show\_ him how\_ it feels\_ I walk past his desk\_ in heels.  
 weak - ness from\_ the o - ther sex,\_ ev - 'ry time\_ his shoul - ders flex.\_  
 - der wear\_ peeks out\_ the top\_ I'll let you know when you\_ should stop\_

Cm F/G Cm F/G Cm F/G Cm F/G

One leg rest - ing on\_ a chair. From the side\_ he pulls\_ my\_ hair.  
 The way the shirt hangs off\_ his back, my train of thought jumps right\_ off\_ track.  
 And from the pic - ture my\_ mind drew, I know I'd\_ look good\_ on\_ you.

Cm F/G Cm F/G Cm F/G Cm F/G

(A - my, A - my, A - my) Al - though I've\_ been here\_ be - fore, -

Cm F/G Cm F/G Cm F/G Cm F/G

(A - my,) A - my, A - my) he's just too hard to ig - nore.  
 he's just too hard to ig - nore.  
 you're just too hard to ig - nore.

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C

Mas - cu - linity\_ you spin\_\_ a spell,\_ I think\_\_ you'd wear\_\_ me well...  
 Mas - cu - line\_ he spins\_\_ a spell.. I think\_\_ he'd wear\_\_ me well...  
 Mas - cu - line,\_ you spin\_\_ a spell.. I think\_\_ you'd wear\_\_ me well...

1, 2.

Cm F/G Cm F/G Cm F/G Cm N.C.

(A - my, A - my, A - my) Where's my mor - al pa - ral - lel?\_\_

3.

Cm F/G Cm N.C. (N.C.)

Where's my mor - al pa - ral - lel?\_\_ Cre - a - tive en - er - gy\_\_

— a - bused — and all my ly - rics go — un - used.

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C

— And when I clock black hair — blue eyes —

Fm Bb/C Fm Bb/C Fm Bb/C Fm Bb/C Cm F/G

I drift — off, I fan - ta - size...

Cm F/G Cm F/G Cm F/G Cm F/G Cm F/G

(A - my, A - my, A - my)

Cm F/G Cm F/G Cm F/G Cm F/G Cm F/G

Al-though I've been here — be - fore, (A-my, A-my, A-my) he's just too-hard to-

Cm F/G Fm Bb/C Fm Bb/C Fm Bb/C

— ig - nore. — Mas - cu - linity\_ he spins — a spell, — I think\_ he'd wear-

Fm Bb/C Cm F/G Cm F/G Cm F/G

— me well... (A-my, A-my, A-my) Where's my mor - al pa -

Cm N.C. N.C.

- ral - lel?\_

# BROTHER

WORDS AND MUSIC BY AMY WINEHOUSE, EARL SMITH, TEO AVERY,  
GREGORY JACKSON, ASTOR CAMPBELL AND GORDON WILLIAMS

♩ = 88

N.C.





1. Bro - ther,  
2. She can't

there's so much that I  
al - ways be there just to

could nev - er say  
hold you down,

to  
our

G#7sus4 G#7 C#maj7 C#m7 F#7 Bmaj7

your face.  
mo - ther,

But by now  
when you are\_

you should know the world and all\_ its ways,  
at an age\_ now where life turns\_ a - round,

G#7sus4 G#7 C#maj7

so find\_ your place...  
my bro - ther.

How\_ do I\_ find words that do\_ not con -  
Re - a - lize\_ that you\_ don't have\_ to an -

C#m7 F#7 Bmaj7 G#7sus4 G#7

- de - scend\_ when\_ she bore you\_ be - fore\_ me?\_  
- swer to no man, re - spons - i - bility comes down\_ to you\_.

C#maj7 C#m7 F#7

'Cause she does - n't need\_ a child, she needs a friend. A son,\_  
But how can\_ I ex - pect you\_ to un - der - stand\_ when you\_



Bmaj7



G#7sus4



G#7



not a sob sto - ry.  
live life like you're so run through?

C#maj7



C#m7



F#7



Bmaj7



Now you must care for her the way she did for you, and your pri - or - i - ty it must

G#7sus4



G#7



C#maj7



C#m7



F#7



be her. Now you must look out for her the way she did for you, 'cause

Bmaj7



G#7sus4



G#7



we'll nev - er be the way we were.

C#maj7



C#m7



F#7



Now you must look out for her the way she did for you, and

Bmaj7



G#7sus4



G#7



C#maj7



your pri - or - i - ty it must be her. Now you must look out for her the

C#m7



F#7



Bmaj7



G#7sus4



G#7



way she did for you, 'cause we'll nev - er be the way we were.

Repeat to Fade

C#maj7



C#m7



F#7



Bmaj7



G#7sus4



G#7



with vocal ad lib.

# MR MAGIC (THROUGH THE SMOKE)

WORDS AND MUSIC BY RALPH MACDONALD AND WILLIAM SALTER

♩ = 100




1. Ev - 'ry day I see you. My hands were made for  
 2. With - out you I'm mis - e - ry. Blue as a mi -  
 3. Lay - ing on my bed, I reach ov - er for



you... And you al - ways give me stress - free point of view...  
 graine. All the songs sound bet - ter when you're next to me,  
 you... and you so fresh you e - ven make the stand - ards new,



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody consists of eighth and quarter notes.

Pick you up af - ter school. (Mis - ter Ma - gic)  
 'cause you come nat - ural - ly.  
 burn the tip to get you through.

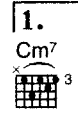
Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody continues with eighth and quarter notes.

Take a to - ken (Mis ter Ma - gic) of my love. (Mis - ter

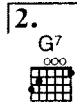
Piano accompaniment for the second system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody includes a first ending bracket.

Ma - gic) I see you through the smoke.

Piano accompaniment for the third system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody includes a second ending bracket.

smoke.

Piano accompaniment for the fourth system, featuring chords in the right hand and a bass line in the left hand.

Cm7 F9 Cm7

3

F9 Cm7 F9 Cm7

3.

— smoke. *With saxophone solo ad lib.*

3

F9 Cm7 F9 Bb7b9

3

Cm7 Bbm7 Eb7 Abmaj7 Gaug7 Cm7

3 6 4 3

F<sup>9</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Mis - ter Ma - gic, — Mis - ter Ma - gic, —

A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> N.C.

Mis - ter Ma - gic, — Wait - ing for the smoke —

Cm<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup>

to clear. — I'm wait - ing for the smoke — to clear. —

F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> Cm<sup>9</sup>

Play six times

With saxophone solo ad lib.

STRONGER THAN ME  
YOU SENT ME FLYING  
CHERRY.  
KNOW YOU NOW  
FUCK ME PUMPS  
I HEARD LOVE IS BLIND  
MOODY'S MOOD FOR LOVE/TEO LICKS  
(THERE IS) NO GREATER LOVE  
IN MY BED  
TAKE THE BOX  
OCTOBER SONG  
WHAT IS IT ABOUT MEN,  
HELP YOURSELF  
AMY AMY AMY  
BROTHER  
MR MAGIC (THROUGH THE SMOKE)

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