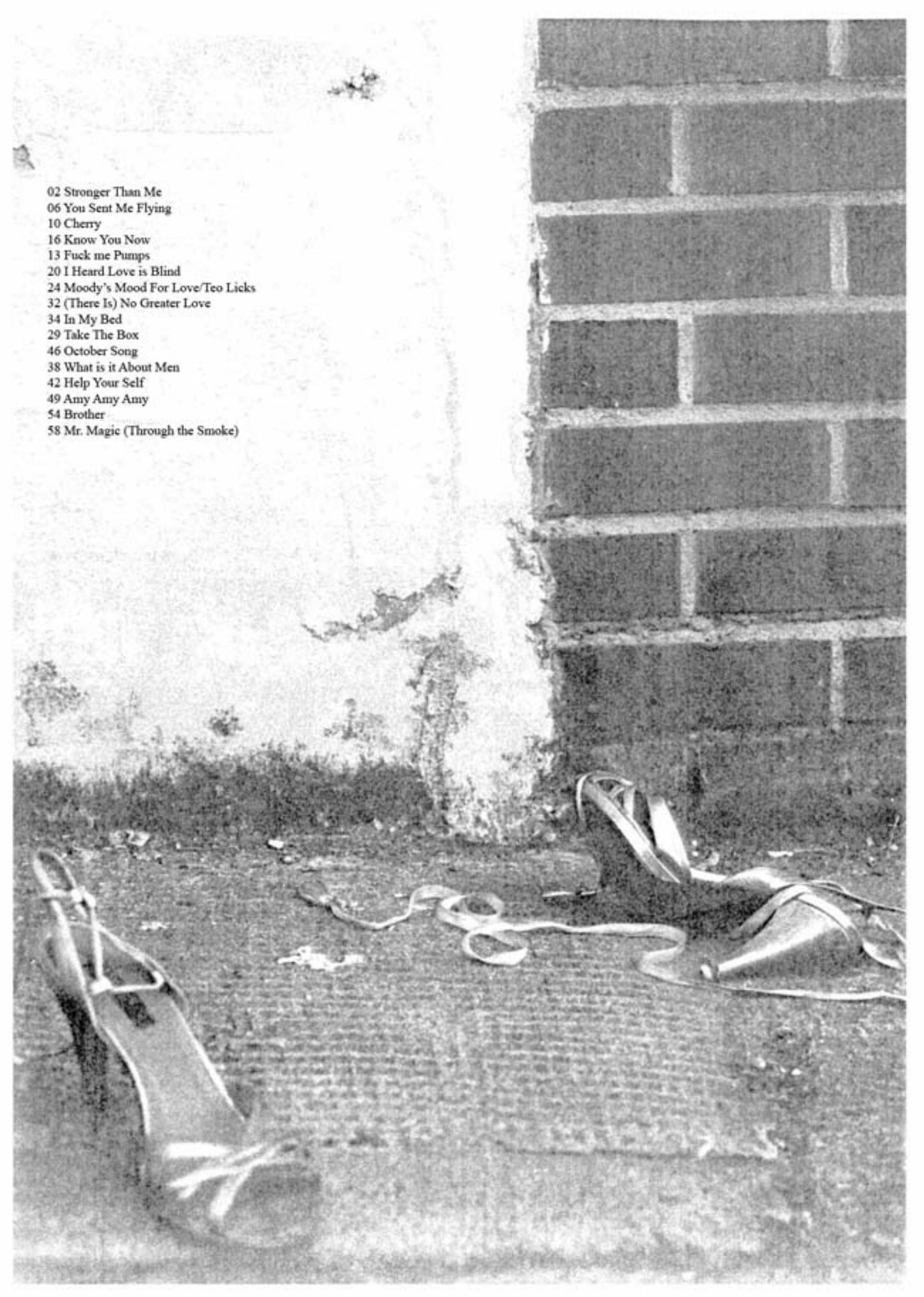


AMY WINEHOUSE FRANK

THE SONGS FROM THE ALBUM FOR FRANK, VOL. 1 & 2



INTERNATIONAL MUSIC PUBLICATIONS LIMITED

A black and white photograph showing a brick wall on the right and a concrete surface on the left. A high-heeled shoe is lying on the concrete in the foreground, and a long, shiny party streamer is draped across the ground. The wall has some peeling paint or plaster. The overall scene suggests a party or event that has ended in a somewhat desolate or abandoned location.

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 Your Self
49 Amy Amy Amy
54 Brother
58 Mr. Magic (Through the Smoke)

STRONGER THAN ME

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 76 (♩ = 3rd)

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

Gm A7aug Dm

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

Gm A7aug Dm

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

Gm A7aug Dm

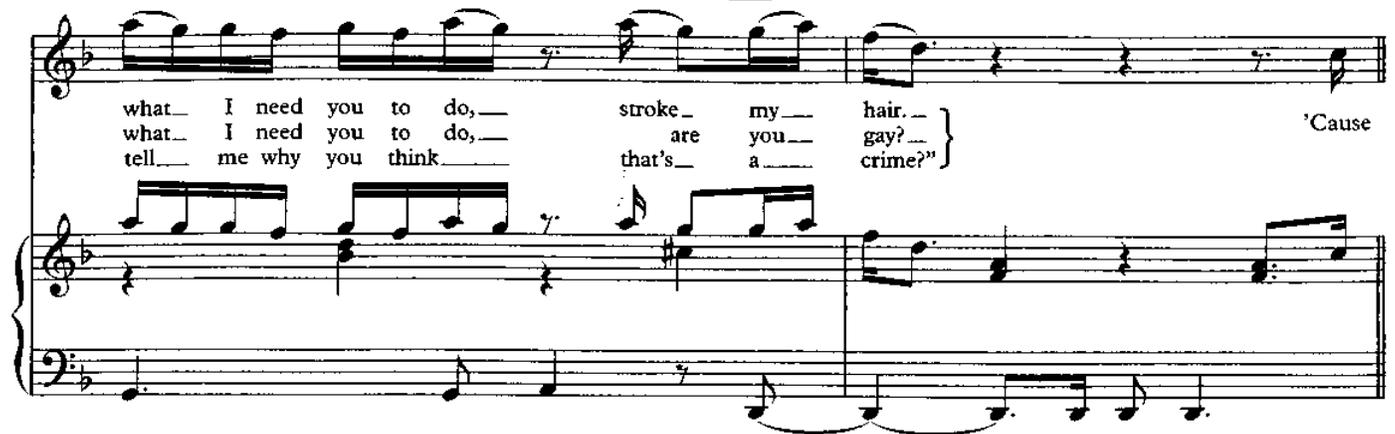
talk it through, I don't care. I al - ways have to
 talk it through, I'm o - kay. I al - ways have to
 your moth - er an - y - time I just wan - na rip

Gm A7aug Dm

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  3 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  4

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



F6  1, 2. G9  4 3. G9  4

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



Gm  3 A7aug  Dm  Gm  3 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, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with lyrics "me, — you should be — strong - er than me, —". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. Chord diagrams for Gm, A7aug, and Dm are shown above the staff.

Gm A7aug Dm

you should be — strong - er than me. —

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "you should be — strong - er than me. —". The piano accompaniment features triplets in the right hand and continues the bass line in the left hand. Chord diagrams for Gm, A7aug, and Dm are shown above the staff.

Gm A7aug Dm Gm A7aug Dm

Detailed description: This system contains the piano accompaniment for the third system. It features a right-hand part with chords and eighth-note patterns, and a left-hand part with a steady eighth-note bass line. Chord diagrams for Gm, A7aug, Dm, Gm, A7aug, and Dm are shown above the staff.

1 - 3.

4.

N.C.

Drums

Detailed description: This system contains the piano accompaniment and drum part for the fourth system. The piano part continues with chords and eighth-note patterns. The drum part is indicated by a series of 'x' marks on a staff, representing a rhythmic pattern. The text "Drums" is written above the staff.

YOU SENT ME FLYING

WORDS AND MUSIC BY AMY WINEHOUSE AND FELIX HOWARD

$\text{♩} = 100$



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.
 And I'm not used to this.
 It serves to condition me

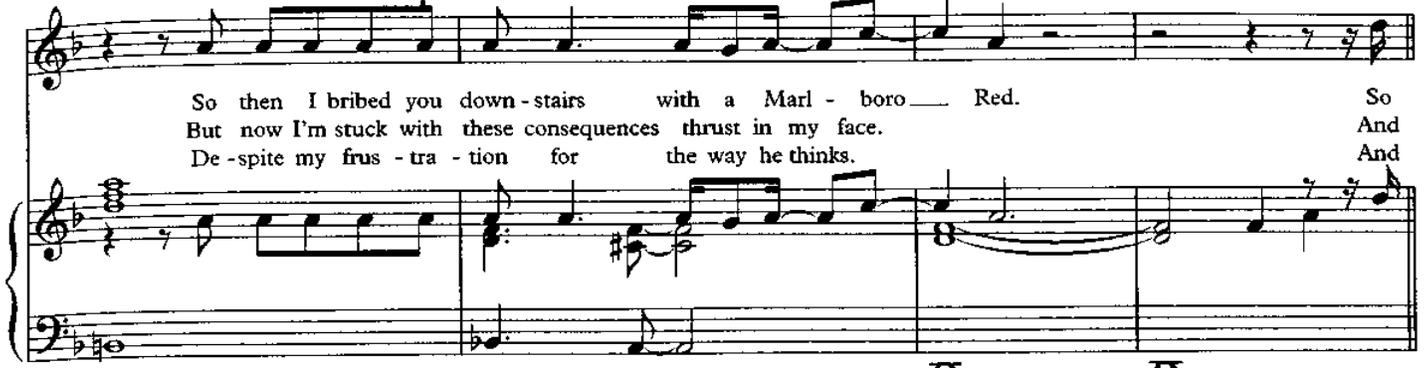
with your voice in my head.
 I ob - serve, I don't chase.
 and smooth my kinks.








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

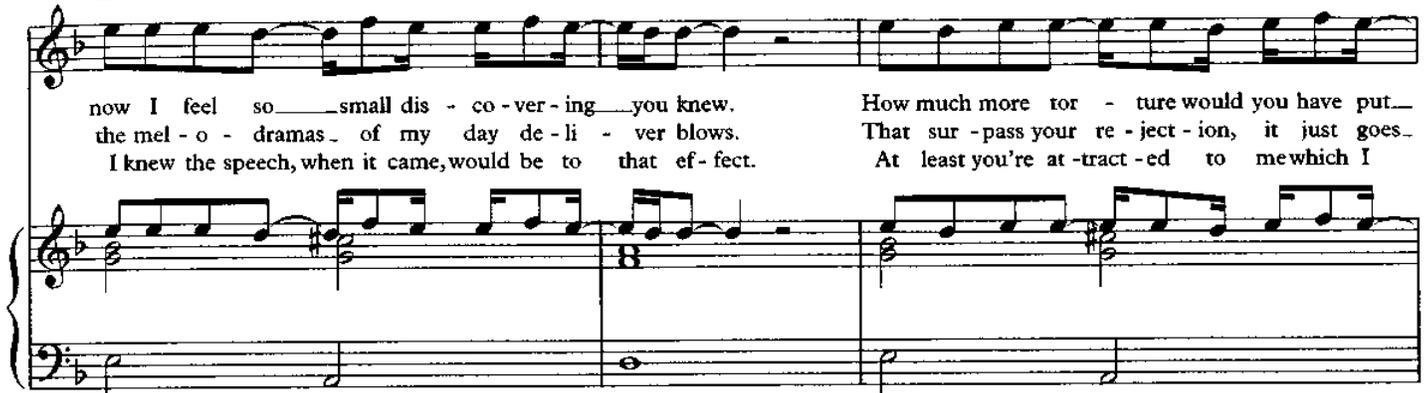








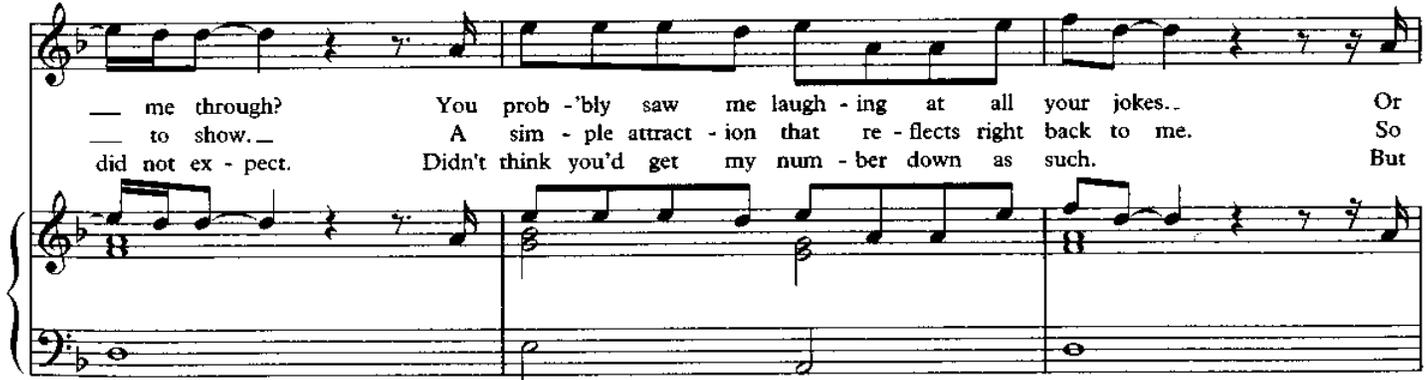
now I feel so — small dis - co - ver - ing — you knew. How much more tor - ture would you have put —
 the mel - o - dramas — of my day de - li - ver blows. That sur - pass your re - ject - ion, it just goes —
 I knew the speech, when it came, would be to that ef - fect. At least you're at - tract - ed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



Ebmaj7



Dm7b5



G7/D



Cm



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

Cm/F



Ebmaj7



Dm7b5



G7/D



Cm



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

Cm/F



Ebmaj7



Dm7b5



G7/D



Cm



With your bat-tered jeans ——— and your Beast-ies tee. ———

Cm/F



Ebmaj7



Dm7b5



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.

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 —

Gm7



C7sus4



C7b9



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

Fm9



Bb7b9



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

Ebmaj9



Cb



Ebmaj9



Cb



I got - ta know you now and then.

Eb6



D7#9



w/ad lib. vocal



First system of musical notation, including piano accompaniment and a blank vocal line.



Second system of musical notation, including piano accompaniment and a vocal line with lyrics: "I'm not ruling you out, I'm just in doubt. As..."



Third system of musical notation, including piano accompaniment and a vocal line with lyrics: "...to what you say you're all about."



Fourth system of musical notation, including piano accompaniment and a vocal line with lyrics: "I got-ta know you now. We may nev-er meet a-gain."

E♭maj⁹

C♭

E♭maj⁹

C♭

I got - ta show you now and then.

E♭maj⁹

C♭

E♭maj⁹

C♭

I got - ta know you now and then. I

E♭maj⁹

C♭maj⁹

E♭maj⁹

C♭maj⁷#11

Play four times

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

E♭maj⁹

C♭

E♭maj⁹

C♭

Repeat to fade

FUCK ME PUMPS

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

$\text{♩} = 100$

F#m7^b5 F#aug Dm Eaug Am D⁶

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...

G F#m7^b5 F#aug Dm Eaug

— 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

Am D⁶ G F#m7^b5 F#aug

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^{b5} Eaug Am D⁶ G F#m7^{b5} 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^{b5} Eaug Am D⁶ 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.

I HEARD LOVE IS BLIND

WORDS AND MUSIC BY AMY WINEHOUSE

$\text{♩} = 76$



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#maj7⁴ C#maj7³ C#maj7⁴

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

Dmaj7⁵ F#m7b5⁴ B⁹ Em7

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

Em7b5 Dmaj7⁵ 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 - ect? 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

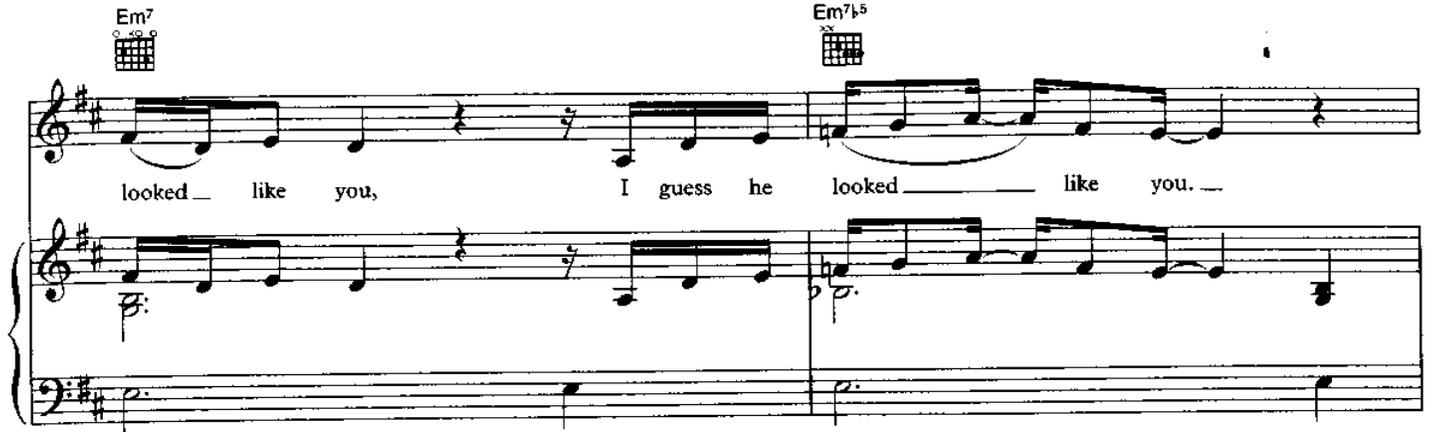
How can I put it so you un - der - stand.

Dmaj7 F#m7b5 B⁹

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

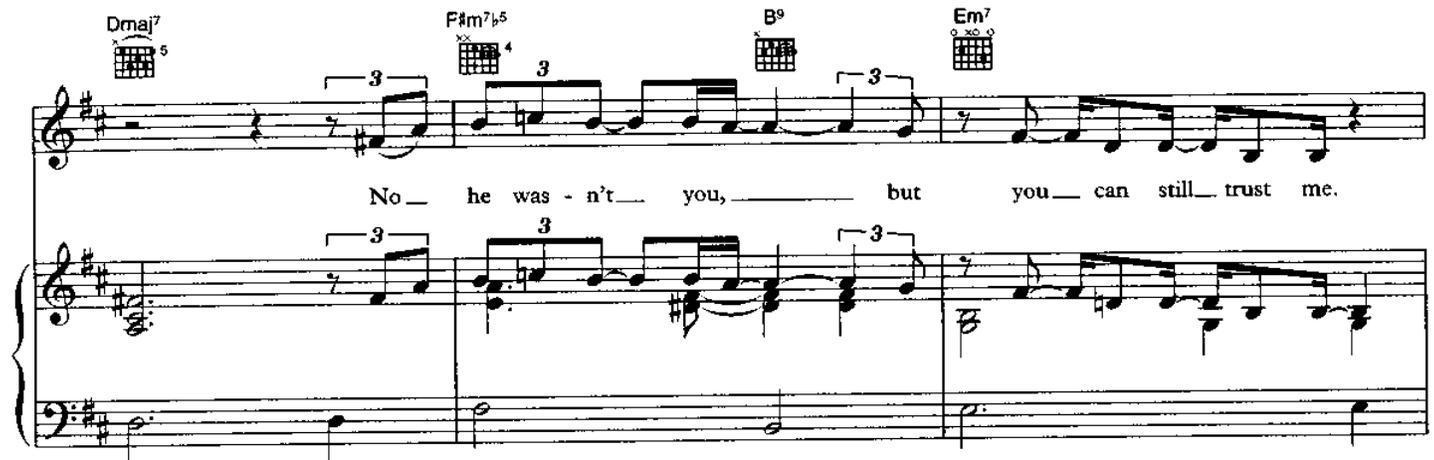
Em7  Em7^{b5} 

looked like you, I guess he looked like you.



Dmaj7  F#m7^{b5}  B⁹  Em7 

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



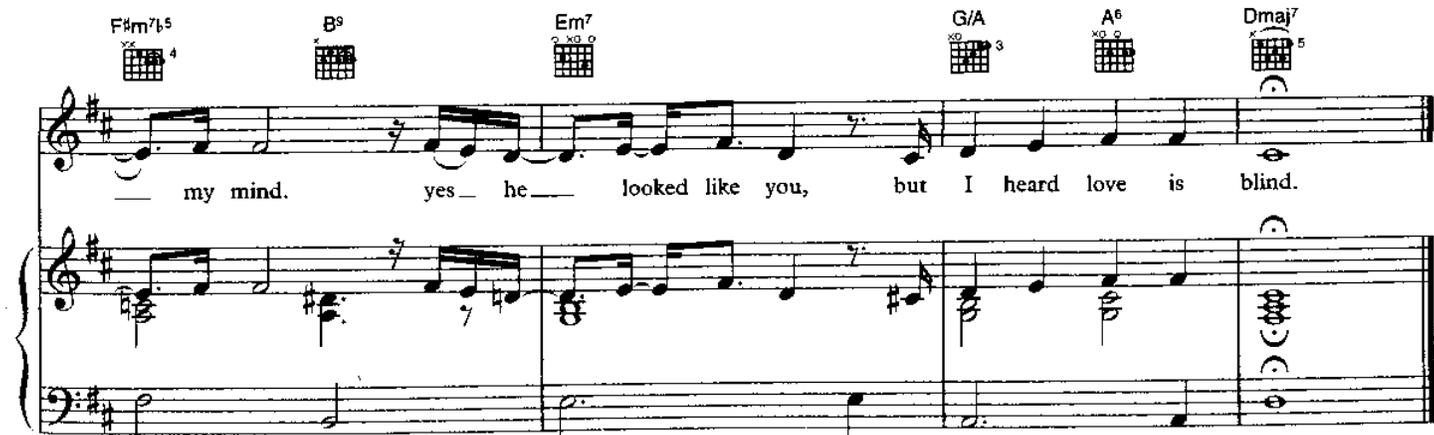
Em7^{b5}  Dmaj7 

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



F#m7^{b5}  B⁹  Em7  G/A  A⁶  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

♩ = 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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D⁷ Bm⁷ E⁷(b⁹) Am⁷ D⁷(b⁹)

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

Gmaj⁷ Am⁷

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

2. See additional lyrics

Daug⁷

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

Gmaj⁷ Bm⁷ Bbm⁷

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

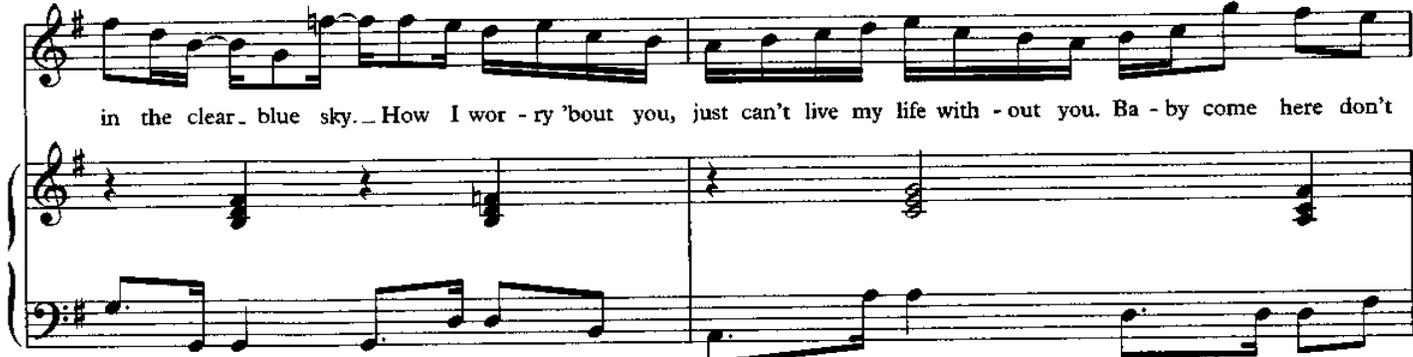
Am⁷  D⁷ 

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



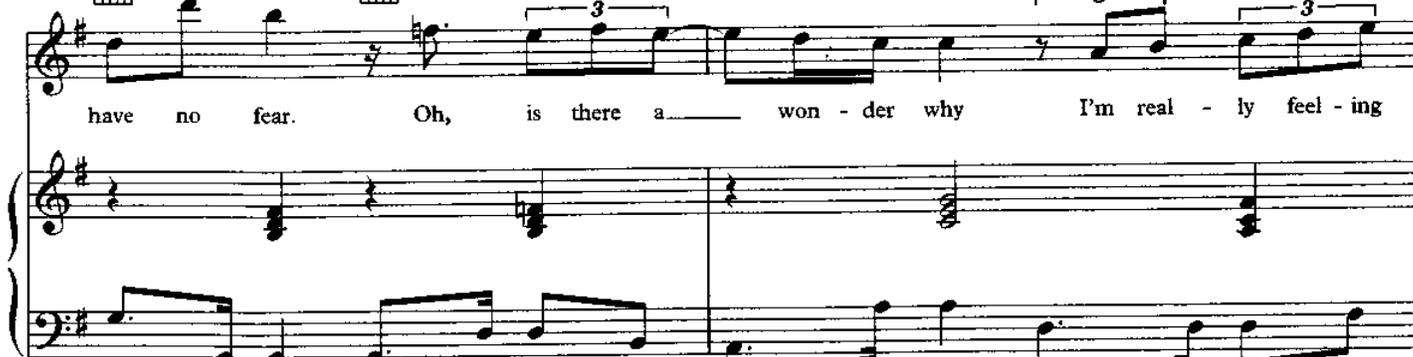
Gmaj⁷  G⁷  Am⁷  D⁷ 

in the clear blue sky. How I wor - ry 'bout you, just can't live my life with - out you. Ba - by come here don't



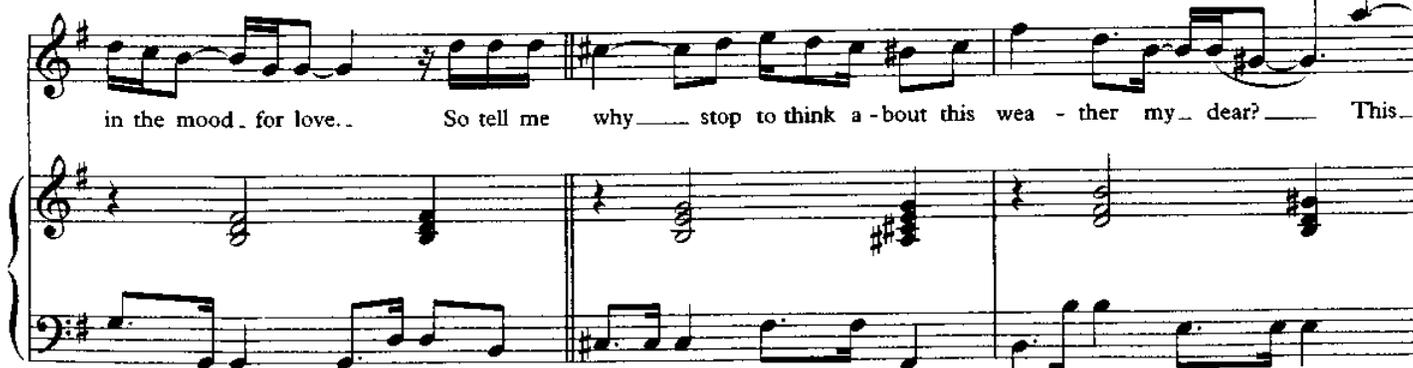
Gmaj⁷  G⁷  Am⁷  D⁷ 

have no fear. Oh, is there a won - der why I'm real - ly feel - ing



Gmaj⁷  C^{#m7b5}  F^{#7b9}  Bm  E⁷ 

in the mood for love. So tell me why stop to think a - bout this wea - ther my dear? This



A7



D7



D7#9



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

Am7



Daug7



Gmaj7



Daug7



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

Gmaj7



Bm7



Bbm7



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

Am7



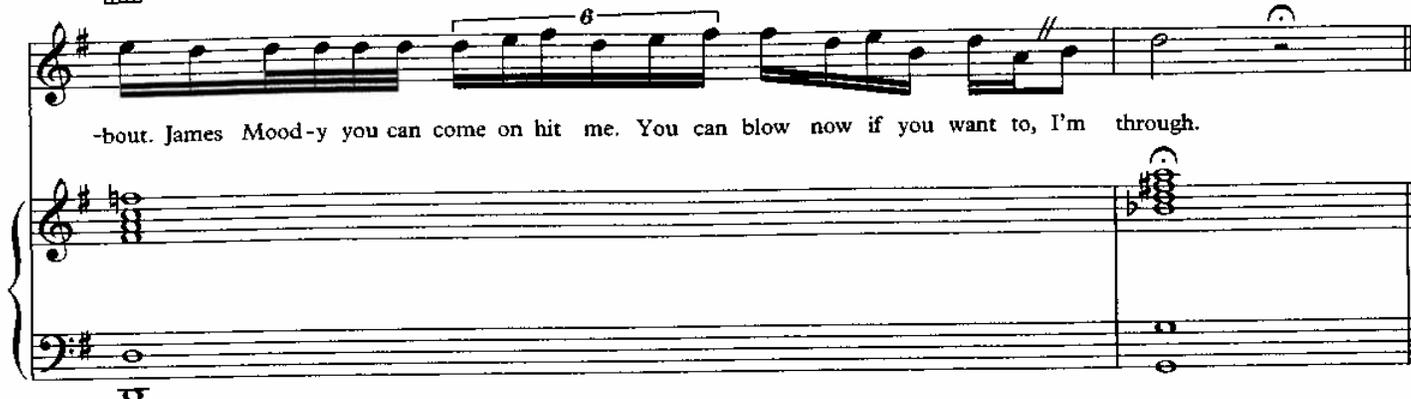
Freely

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  4

F#m/G#  4

G#7  4

With saxophone solo ad lib.



C#m9  4

G#m7  4

Dmaj7  4

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.

IN MY BED

WORDS AND MUSIC BY AMY WINEHOUSE AND SALAAM REMI

♩ = 88

N.C.

Cm7^b5



F7[#]9



Bbm



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

Cm7^b5



F7[#]9



Bbm



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.

Cm7^{b5}
F7^{#9}
Bbm

It's some-thing I know you can't do, sep-a-rate sex with e-mo-tion.
Now it's not hard to un-der-stand why we just speak at night.

Cm7^{b5}
F7^{#9}
Bbm

I sleep a-lone, the sun comes up, you're still cling-ing to that no-tion.
The on-ly time I hold your hand is to get the an-gle right.

Fmaj⁷
Gbmaj⁷
Fmaj⁷
Gbmaj⁷

Ev-'ry-thing is slow-ing down, riv-er of no-re-turn.

Fmaj⁷
Gbmaj⁷
Fmaj⁷
F7^{#9}

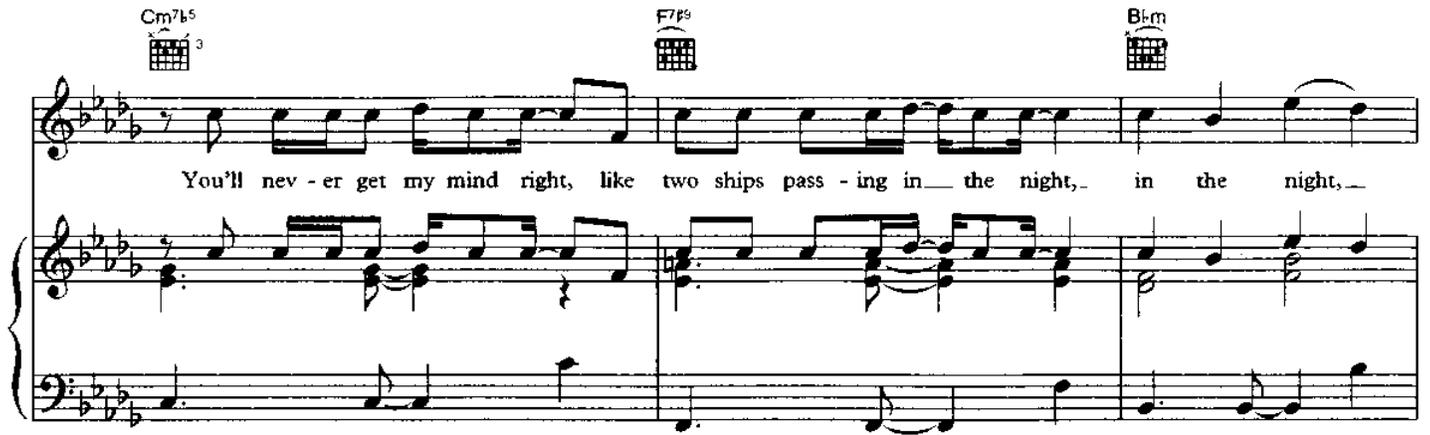
Re-cog-nize my ev-'ry sound. There's no-thing new to learn.

Cm7^{b5}  3

F7^{#9} 

Bbm 

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



Cm7^{b5}  3

F7^{#9} 

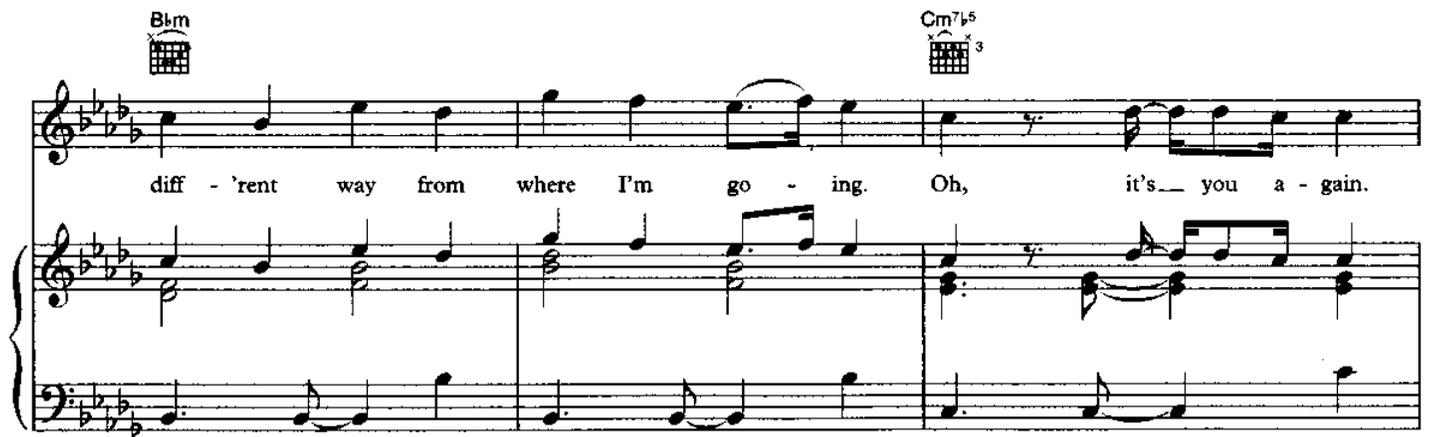
in the night. — Want the same thing when we lay, — o - ther - wise mine's a diff - 'rent way, — 's a



Bbm 

Cm7^{b5}  3

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



F7^{#9} 

Bbm 

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

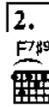




Yours is a fam - i - liar face, but that don't make your place safe in my bed, my bed, my bed.




Play four times



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

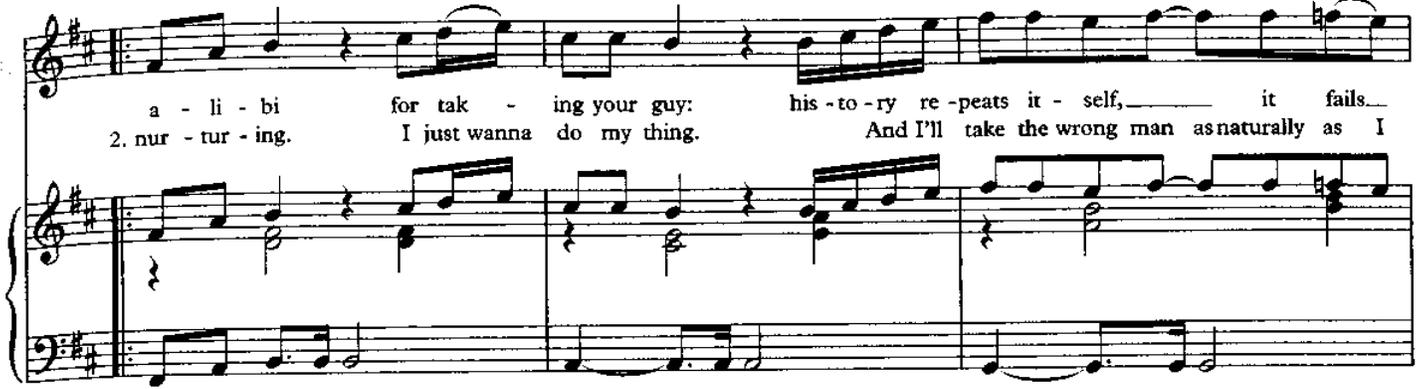
Un - der - stand once he was a fa - mi - ly man. So sure - ly I

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

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



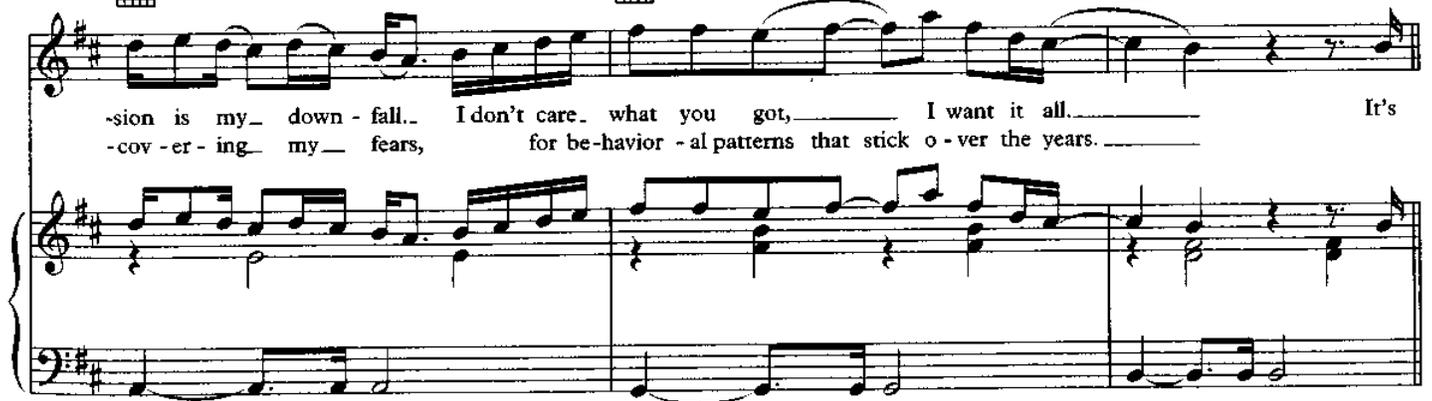
Bm 

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



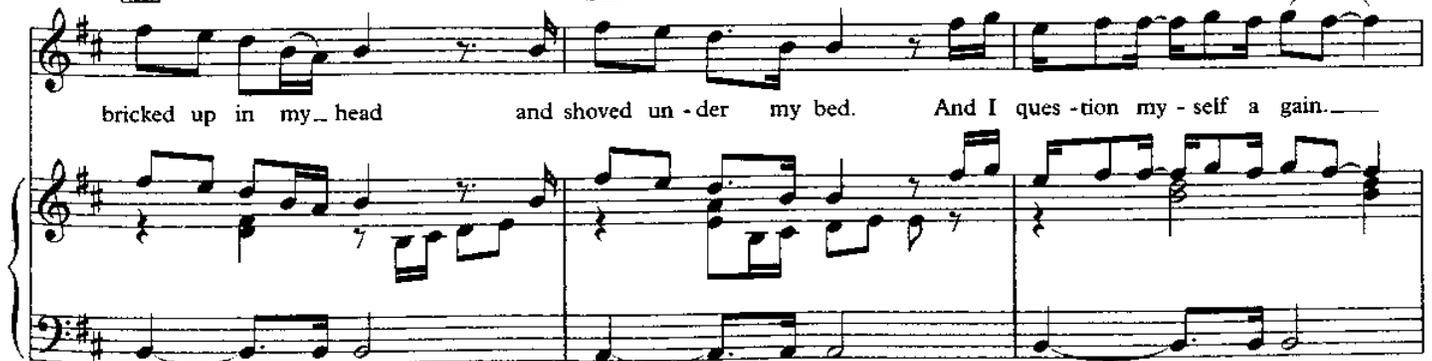
A  Gmaj7  Bm 

-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 - hav - ior - 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



TAKE THE BOX

WORDS AND MUSIC BY AMY WINEHOUSE AND LUKE SMITH

♩ = 60



1. Your

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The tempo is marked as quarter note = 60. The system contains four measures of music.



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

The second system of music continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment features a similar triplet in the right hand.



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

The third system of music continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment features a similar triplet in the right hand.

C#m  4

G#m7  4

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

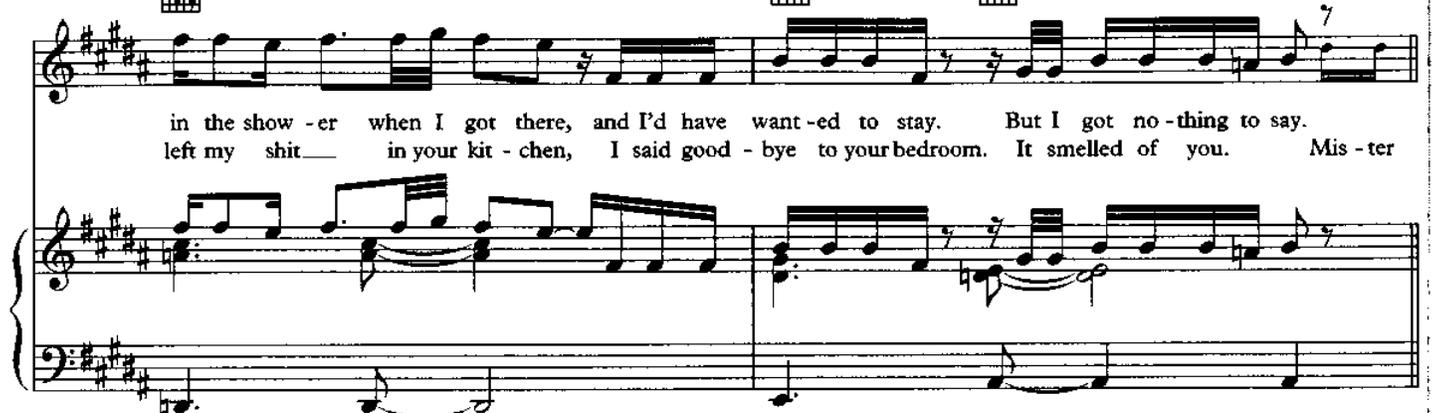


Dmaj7  5

Fm7b5  5

A#7#9  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  6

A#m7  7

Bm7  7

E7  7

A#7b9sus4  4

A#7b9  9

D#m  6

A#m7  7

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  7

E7  7

C#m7b5  5

F#7b9  9

Bmaj7  7

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.

1.

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.

2.

G#7#9

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.

OCTOBER SONG

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

♩ = 96




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 -



- 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.

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.

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

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

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

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

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

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

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

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

Dmaj7 D#dim7 A E7/G# F#7

You might be-tween -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 known. —

Amaj7 F#m7 Bm9 Bm7/E Amaj7 F#m7 Bm9 E7(9#6)

N.C. N.C.

Repeat to fade

AMY AMY AMY

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

♩ = 160

1. 2.

Cm F/G 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__

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 - lei? —

BROTHER

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

♩ = 88

N.C.

C#m9

F#7(6)

B(9)

G#7sus4

G#7

First system of musical notation. It consists of a guitar staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The guitar staff has a whole rest in the first measure, followed by four measures of chords: C#m9, F#7(6), B(9), G#7sus4, and G#7. The piano accompaniment starts with a whole rest in the first measure, then plays a rhythmic pattern of eighth notes in the bass and chords in the treble.

C#maj7

C#m7

F#7

Bmaj7

G#7sus4

G#7

Second system of musical notation. It consists of a guitar staff with a treble clef and a piano accompaniment with a grand staff. The guitar staff has a whole rest in the first measure, followed by four measures of chords: C#maj7, C#m7, F#7, Bmaj7, G#7sus4, and G#7. The piano accompaniment continues with the same rhythmic pattern as the first system.

C#maj7

C#m7

F#7

Bmaj7

Third system of musical notation. It consists of a guitar staff with a treble clef, a vocal melody line, and a piano accompaniment with a grand staff. The guitar staff has a whole rest in the first measure, followed by four measures of chords: C#maj7, C#m7, F#7, and Bmaj7. The vocal melody line has two verses of lyrics. The piano accompaniment continues with the same rhythmic pattern.

1. Bro - ther, there's so much that I could nev - er say to
2. She can't al - ways be there just to hold you down, our

G7sus⁴ G7 C#maj7 C#m7 F#7 Bmaj7

your face. But by now you should know the world and all _____ its ways,
 mo - ther, when you are... at an age_ now where life turns _____ a - round,

G7sus⁴ G7 C#maj7

so find_ your place... How_ do I_ find words that do_ not con -
 my bro - ther. Re - a - lize_ that you_ don't have_ to an -

C#m7 F#7 Bmaj7 G7sus⁴ G7

- 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.

MR MAGIC (THROUGH THE SMOKE)

WORDS AND MUSIC BY RALPH MACDONALD AND WILLIAM SALTER

♩ = 100

Cm7/G



F9



Cm7



F9



Cm7



F9



Bb7b9



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

Cm7



Bb7m7



Eb7



A1maj7



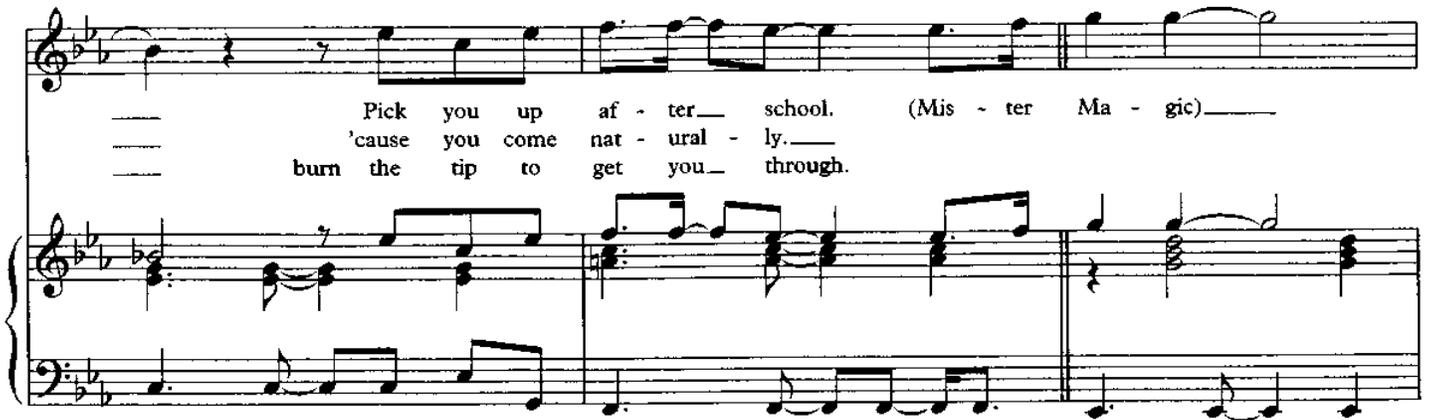
Gaug7



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...

Cm⁷  F⁹  Ebmaj⁷ 

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



Abmaj⁷  Ebmaj⁷  Abmaj⁷ 

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



Ebmaj⁷  G⁷  N.C. 

Ma - gic) — I see you through the smoke.



F⁹  Cm⁷  F⁹  G⁷ 

smoke. —



Cm7 F9 Cm7

3.

F9 Cm7 F9 Cm7

— smoke. *With saxophone solo ad lib.*

F9 Cm7 F9 Bb7b9

Cm7 Bbm7 Eb7 Abmaj7 Gaug7 Cm7

F⁹ E^bmaj⁷ A^bmaj⁷ E^bmaj⁷

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

A^bmaj⁷ E^bmaj⁷ G⁷ N.C.

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

Cm⁷ F⁹ Cm⁷

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

F⁹ Cm⁷ F⁹ Cm⁹

Play six times

With saxophone solo ad lib.



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