

# Jamie Cullum

Catching Tales



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# GET YOUR WAY

WORDS AND MUSIC BY JAMIE CULLUM, ALLEN TOUSSAINT AND DANIEL MAKAMURA

Swung semi-quavers ♩ = 87



1. Dinn-er at eight that sounds fine I s'pose I need to turn up—'round nine,  
 2. Try to pick it up, reading the signs it's turn-ing out to be a real good time, so

*cont. sim.*

bought a bunch of flow-ers just for her, she says the bur-den's on the re- cei - ver. I  
 who'd have\_ thought\_ that enter-tain - ment, lies in the wa - ter of your dis-con- tent. Now we

op - en the door\_ and you walked in, (sniff) the scent of wild Jas - mine. The  
 sit at the ta - ble\_ face to face, Queen takes pawn check on check mate. I

room\_ seemed to freeze in time, my reg - u - lar ta - ble will be just fine.  
 feel your foot brush against my leg, I'm not that eas - ily led...

Ra - di - ant and el - e - gant you might be, but your con - cen - tra - tion is so go light - ly.  
 You flutter your eyes\_ and you toss your hair, I have to say that it is kinda un - fair. So

Both of ya eyes\_ re - flect the moon, you real - ly think you own the room.)  
 let me tell you baby now what's in store, you'll win the battle but I'll win the war. }

**Dm**

So what game shall we play to-day? How ab-out the one where you don't get your way?

But ev-en if you do that's o - - k.

So what game shall we play to-day? How a-bout the one where you don't get your way?

But ev-en if you do, that's o - k.

**A<sup>b</sup>dim**

(brass fill)



to Coda

The first system of music consists of three staves. The top staff is a treble clef staff containing three measures of whole rests. The middle and bottom staves form a grand staff for piano accompaniment. The middle staff begins with a key signature of one flat (B-flat) and a common time signature. It contains three measures of music, ending with a double bar line and repeat dots. The bottom staff contains three measures of music, including a triplet of eighth notes in the second measure. The system concludes with a Coda symbol.

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and three measures of whole rests. Above the first measure is a chord diagram for C#m (C# minor), showing the notes C#, E, and G# on the strings. The middle and bottom staves form a grand staff for piano accompaniment. The middle staff contains three measures of music, with a '7' and 'LH' marking in the second measure. The bottom staff contains three measures of music. The system concludes with a Coda symbol.

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of three sharps and three measures of whole rests. The middle and bottom staves form a grand staff for piano accompaniment. The middle staff contains three measures of music, including a '7' marking in the second measure. The bottom staff contains three measures of music. The system concludes with a Coda symbol.

The fourth system of music consists of three staves. The top staff is a treble clef staff with a key signature of three sharps and three measures of whole rests. The middle and bottom staves form a grand staff for piano accompaniment. The middle staff contains three measures of music. The bottom staff contains three measures of music. The system concludes with a Coda symbol.

3. This has been fun, I sup - pose al-though my feel-ings are all jux - ta - posed, but

*D.S. al Coda*

truth be told I'm as fic - kle as hell, but gen - tle - men nev - er kiss and tell.

⊕ *Coda*

C#m7

*repeat to fade*

# LONDON SKIES

WORDS AND MUSIC BY GUY CHAMBERS AND JAMIE CULLUM

$\text{♩} = 116$

Bsus<sup>2</sup>



The first system of the musical score for 'London Skies' is in 4/4 time with a tempo of 116. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The bass line consists of a steady eighth-note accompaniment. The treble staff contains a melodic line with a long rest in the first measure, followed by a series of eighth and quarter notes. A guitar chord diagram for Bsus<sup>2</sup> is shown above the treble staff.

C<sup>4</sup>m(add<sup>9</sup>)



Bsus<sup>2</sup>



The second system of the musical score includes the first vocal line. The treble staff has a key signature of three sharps and contains the lyrics: "1. Paint a picture,". The bass line continues with eighth-note accompaniment. A guitar chord diagram for C<sup>4</sup>m(add<sup>9</sup>) is shown above the first measure, and a diagram for Bsus<sup>2</sup> is shown above the second measure.

C<sup>4</sup>m(add<sup>9</sup>)



The third system of the musical score includes the second vocal line. The treble staff has a key signature of three sharps and contains the lyrics: "clear-cut and pale on a cold winter's day." The bass line continues with eighth-note accompaniment, including triplet markings. A guitar chord diagram for C<sup>4</sup>m(add<sup>9</sup>) is shown above the first measure.

**Bsus<sup>2</sup>**




Shapes and cool light wan - der the streets like an ar - my of



**C<sup>♯</sup>m<sup>(add9)</sup>**




**Adim<sup>(maj7)</sup>**



strays, on a cold win - ter's day.



**C<sup>♯</sup>**



**B**



**C<sup>♯</sup>sus<sup>2</sup>**



**Bsus<sup>2</sup>**



Will you let me ro - man - ti - cise



**C<sup>♯</sup>**



**B**



**G<sup>♯</sup>m<sup>7</sup>**



**F<sup>♯</sup>sus<sup>4</sup>**



the beau - ty in the Lon - don skies.





You know the sun - light al - ways shines



1.

be - hind the clouds of Lon - don skies



2. Pa - tient mo - ments chilled to the bone un - der in - fi - nite greys.



Vis - ion hin - dered mist set - tling low like a ghost - ly bal -

C#m(add9) 4fr

Adim(maj7) 5fr

2. F#sus4

- let, on a cold win-ter's day.

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note rest, followed by a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). The piano accompaniment features a bass line with a triplet of eighth notes (G2, A2, B2) and a treble line with a triplet of eighth notes (G4, A4, B4). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

G# 4fr

G 3fr

F# Bm/F# F#

No-thing is cer-tain 'cept ev-ry-thing you know can change. You

Detailed description: This system contains the third and fourth lines of music. The vocal line has a triplet of eighth notes (G4, A4, B4), followed by a triplet (C5, B4, A4), and then a quarter note (G4). The piano accompaniment continues with triplets in both hands. The key signature remains three sharps.

G# 4fr

G 3fr

Bsus2

wor-ship the sun, but now can you fall for the rain?

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a triplet of eighth notes (G4, A4, B4), followed by a triplet (C5, B4, A4), and then a whole note (G4). The piano accompaniment continues with triplets in both hands. The key signature remains three sharps.

C# 4fr

B

C#sus2 4fr

Bsus2

C# 4fr

Will you let me ro-man-ti-cise the beau-ty in

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note (G4), followed by a half note (A4), and then a quarter note (B4). The piano accompaniment continues with triplets in both hands. The key signature remains three sharps.

B G<sup>♯</sup>m7 F<sup>♯</sup>sus<sup>4</sup> C<sup>♯</sup> B

— the Lon-don skies. — You know the sun - light al - ways —

C<sup>♯</sup>sus<sup>2</sup> Bsus<sup>2</sup> C<sup>♯</sup> B G<sup>♯</sup>m7

— shines — be - hind the clouds — of Lon-don skies. —

Bsus<sup>2</sup>

C<sup>♯</sup>m(add9) F<sup>♯</sup>

# PHOTOGRAPH

WORDS AND MUSIC BY JAMIE CULLUM

♩ = 95

Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus      Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus      Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus

This system shows the first three measures of the song. It includes guitar chord diagrams for Fadd<sup>9</sup>, Dm<sup>11</sup>, and Csus. The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand.

Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus      **S** Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus      Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus

1. Her name\_ was writ - ten on\_ the pho - to - graph,  
 3. And there's\_ the first time that I\_ tried that stuff,

This system contains the first two lines of lyrics. The guitar part includes a section marked with a repeat sign (S) for the second line. The piano accompaniment continues with the same rhythmic pattern.

Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus      B<sup>b</sup>(add<sup>9</sup>) 6fr      Dm<sup>11</sup>      Csus      Fadd<sup>9</sup>      Dm<sup>11</sup>      Csus

right next to her\_ red sun - burned face.\_  
 I think I look\_ a lit - tle green.\_

It all\_ had hap - pened in\_ that long\_  
 I re - mem - ber throw - ing up\_ be - hind\_

This system contains the final two lines of lyrics. The guitar part includes a B<sup>b</sup>(add<sup>9</sup>) 6fr chord diagram. The piano accompaniment concludes the phrase with a final chord.



Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus B<sup>b</sup>add<sup>9</sup> 6fr Dm<sup>7</sup> Csus

— tall grass, a - bout a mile from her old place. I  
 — a bush, and I found it hard to use my feet. And

A<sup>b</sup>add<sup>9</sup> 4fr B<sup>b</sup> D<sup>b</sup>add<sup>9</sup> 9fr E<sup>b</sup> 6fr

can't re - mem - ber how it start - ed and if it last - ed that day in the sun.  
 who was that easily led lit - tle boy who's real - ly off his head?

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus

2. We said that we were going to stu -  
 4. It was the same night that I kissed

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus B<sup>b</sup>add<sup>9</sup> 6fr Dm<sup>11</sup> Csus

- dy hard, we held our books in - stead of hands.  
 — that girl, the tall one with the au - burn hair.

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> C<sup>7</sup> Fadd<sup>9</sup> Dm<sup>11</sup> Csus

She held a blan - ket ov - er cans of beer, I can't de - ny I was so full  
I re - mem - ber laugh - ing 'cause to kiss me she had to sit down on a chair.

B<sup>b</sup>(add<sup>9</sup>) 6fr Dm<sup>7</sup> Csus A<sup>b</sup>(add<sup>9</sup>) 4fr B<sup>b</sup> D<sup>b</sup>(add<sup>9</sup>) 9fr E<sup>b</sup> 6fr

— of fear. And it's just an - oth - er sto - ry caught up in an - oth - er pho - to - graph I found.  
— And she tast - ed like the schnapps she's drunk - en the ci - ga - rettes she'd stol - en from her mum.

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus A<sup>b</sup>(add<sup>9</sup>) 4fr B<sup>b</sup>

— And it seems like an - oth - er per - son lived that life.  
— And it's just an - oth - er sto - ry caught up in

To Coda ⊕

D<sup>b</sup>(add<sup>9</sup>) 9fr E<sup>b</sup> 6fr Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus

— a great ma - ny years a - go from now.  
— an - oth - er pho - to - graph I found.

Fadd<sup>9</sup> Dm<sup>11</sup> Csus F5 A<sup>b</sup>/B<sup>b</sup> 5fr

When I look back on my or - di - na - ry, or -

E<sup>b</sup>sus 6fr E<sup>b</sup> 6fr

- di - na - ry life, I see so much ma -

A<sup>b</sup>/B<sup>b</sup> 5fr I. E<sup>b</sup>sus 6fr

- gic, though I missed it at the time.

E<sup>b</sup> 6fr 2. Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus

*D.S. al Coda*

When I look back on my or -

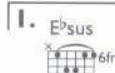
♣ Coda



When I look back on my or - di - na - ry, or - di - na - ry life, -



I see so much ma - gic, though I missed -



it at the time. When I look back on my or -



Chord diagrams:  $Fm7/B^b$  and  $E^b$  (6fr)

The first system consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line starting on a whole note, followed by eighth notes and a quarter note. The bottom staff is a bass clef with a guitar accompaniment of eighth notes. Chord diagrams for  $Fm7/B^b$  and  $E^b$  (6fr) are shown above the staves.

Chord diagram:  $Fm7/B^b$

The second system consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line of eighth notes and quarter notes. The bottom staff is a bass clef with a guitar accompaniment of eighth notes. A chord diagram for  $Fm7/B^b$  is shown above the staves.

Chord diagrams:  $E^b$  (6fr) and  $Fm7/B^b$

The third system consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line of eighth notes and quarter notes. The bottom staff is a bass clef with a guitar accompaniment of eighth notes. Chord diagrams for  $E^b$  (6fr) and  $Fm7/B^b$  are shown above the staves.

Chord diagram:  $E^b$  (6fr)

The fourth system consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line of eighth notes and quarter notes. The bottom staff is a bass clef with a guitar accompaniment of eighth notes. A chord diagram for  $E^b$  (6fr) is shown above the staves.

Fm7/B<sup>b</sup>



E<sup>b</sup>



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats, and two lower staves for a grand piano. The piano part features complex chords and rhythmic patterns, including triplets in the right hand.

Fm7/B<sup>b</sup>



Second system of musical notation. Similar to the first system, it includes a treble clef staff and two piano staves. A dashed line labeled '8va' indicates an octave shift in the right hand of the piano part.

E<sup>b</sup>



Third system of musical notation. It features a treble clef staff and two piano staves. A dashed line labeled '(8)' indicates an octave shift in the right hand. The piano part is characterized by a series of triplets in the right hand.

Fm7/B<sup>b</sup>



E<sup>b</sup>



Fourth system of musical notation. It includes a treble clef staff and two piano staves. A dynamic marking 'vd' is present at the beginning of the piano part.

Fm7/B<sup>b</sup>

First system of musical notation. It features a guitar staff with a whole rest, a vocal staff with a melodic line, and a piano accompaniment with chords and arpeggios. A guitar chord diagram for Fm7/B<sup>b</sup> is shown above the guitar staff.

E<sup>b</sup>

Fm7/B<sup>b</sup>

Second system of musical notation. It features a guitar staff with a whole rest, a vocal staff with a melodic line, and a piano accompaniment with chords and arpeggios. Guitar chord diagrams for E<sup>b</sup> and Fm7/B<sup>b</sup> are shown above the guitar staff.

B<sup>b</sup>7#5

Fadd<sup>9</sup>

Dm<sup>11</sup>

Csus

Third system of musical notation. It features a guitar staff with a whole rest, a vocal staff with a melodic line, and a piano accompaniment with chords and arpeggios. Guitar chord diagrams for B<sup>b</sup>7#5, Fadd<sup>9</sup>, Dm<sup>11</sup>, and Csus are shown above the guitar staff.

Fadd<sup>9</sup>

Dm<sup>11</sup>

Csus

Fadd<sup>9</sup>

Dm<sup>11</sup>

Csus

F<sup>5</sup>

Fourth system of musical notation. It features a guitar staff with a whole rest, a vocal staff with a melodic line, and a piano accompaniment with chords and arpeggios. Guitar chord diagrams for Fadd<sup>9</sup>, Dm<sup>11</sup>, Csus, Fadd<sup>9</sup>, Dm<sup>11</sup>, Csus, and F<sup>5</sup> are shown above the guitar staff. The lyrics "When I look back on my or-" are written below the vocal staff.

When I look back on my or-

A<sup>b</sup>/B<sup>b</sup> 5fr

E<sup>b</sup>sus 6fr

- di - na - ry, or - di - na - ry life, —

E<sup>b</sup> 6fr

A<sup>b</sup>/B<sup>b</sup> 5fr

I see so much ma - gic, though I missed — it at — the time...

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> rall. Dm<sup>11</sup> Csus

Fadd<sup>9</sup> Dm<sup>11</sup> Csus Fadd<sup>9</sup> Dm<sup>11</sup> Csus



# I ONLY HAVE EYES FOR YOU

WORDS BY AL DUBIN AND MUSIC BY HARRY WARREN

$\text{♩} = 68$

Drum intro

(optional bass)

(LH)

(RH)

Are the stars

— out to- night? I don't know if it's cloud-y or bright,

cos I on - ly have eyes — for you dear.

The musical score is written in 12/8 time with a tempo of 68 beats per minute. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The key signature has one flat (B-flat). The score includes a drum intro and an optional bass line. Chord diagrams are provided for the left hand, and the right hand part includes lyrics and melodic lines. The lyrics are: "Are the stars out to- night? I don't know if it's cloud-y or bright, cos I on - ly have eyes — for you dear."

Fmaj7

Fmaj7

My love must be some kind of blind love, I don't see an-y-

Bbm7/F

Fmaj7

A7#9/F

-bo-dy\_ but you\_

Fmaj7

Bbm(maj7)/F

Fmaj7

A7/F#

Fmaj7

The moon may be high, but I can't see a thing in the



**Fmaj7** **B<sup>b</sup>m(maj7)/F** **Fmaj7**

You are here, so am I. May-be mil-lions of peo-ple go

**B<sup>b</sup>m(maj7)/F** **B<sup>b</sup>maj7**

by, but they all dis- ap- pear from

**A7<sup>b</sup>13/G** **A7** **Cm7**

view I on - ly have

**F13** **B<sup>b</sup>maj7** **A<sup>b</sup>13(sus4)**

eyes for you.

B<sup>b</sup>maj7      A<sup>b</sup>13(sus4)

My love must be      some kind of blind love...

B<sup>b</sup>maj7      A<sup>b</sup>13(sus4)

I don't see an-y-bod-y but      you...

B<sup>b</sup>maj7      A<sup>b</sup>13(sus4)

B<sup>b</sup>maj7      A<sup>b</sup>13(sus4)

B<sup>b</sup>maj7      A<sup>b</sup>13

(synth)

# NOTHING I DO

WORDS AND MUSIC BY JAMIE CULLUM

Swing ♩ = 150



1. We were so drunk last night, we had that  
2. Next day I called you back, and you called me a



stu - pid fight - you called me a use - less, sel - fish prick.  
stu - pid twat, - then - you were cry - ing on - the phone.





(8ve lower)  
So I'm in a fix right now, and we'll meas-ure the truth -  
You sound-ed so up - set... you said I was -n't the man -

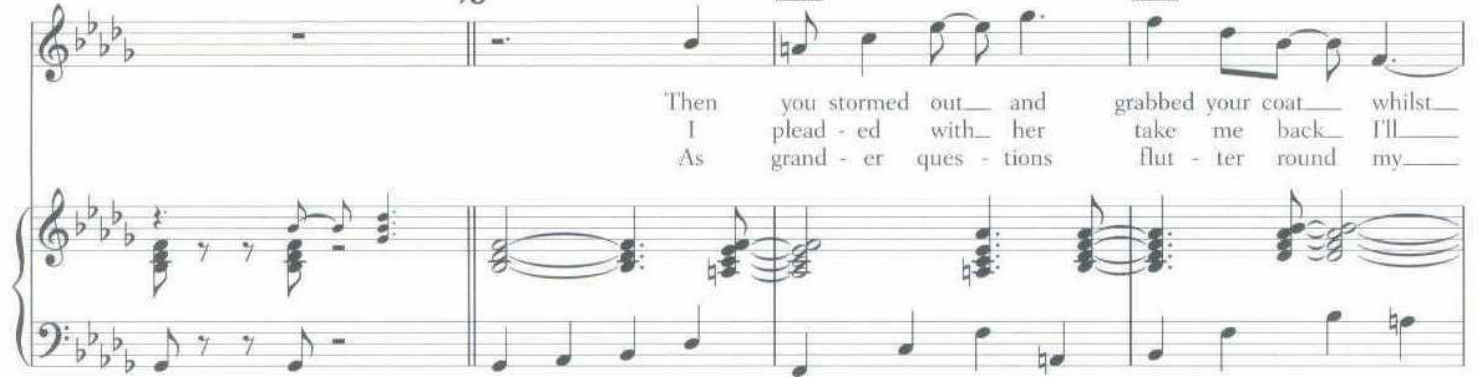
**D<sup>b</sup>maj7**  **G<sup>b</sup>maj7** 




— some - how, — love is a fun - ny thing to me.  
 — you met — three years and sev - en months ä - go.



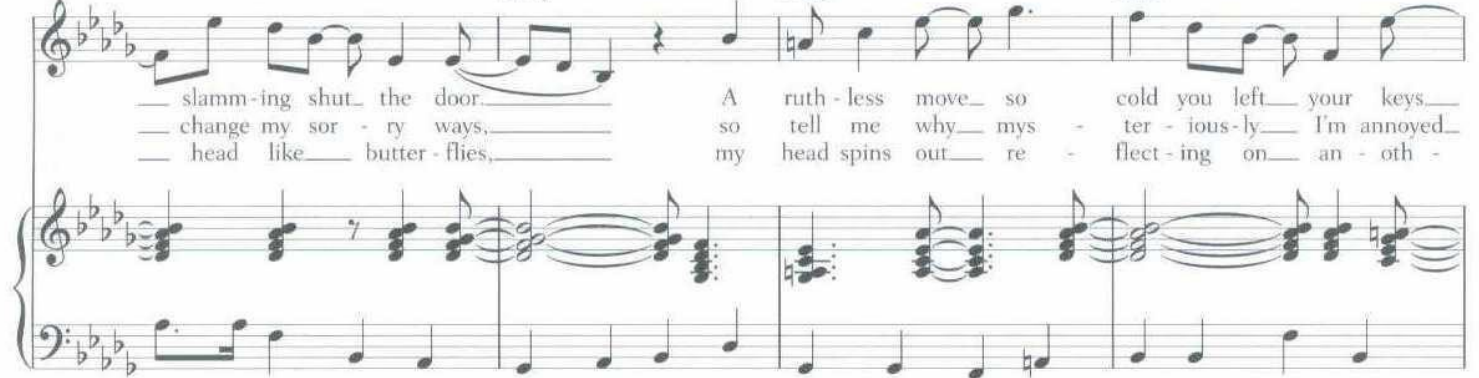
**F7**  **B<sup>b</sup>m7** 

Then you stormed out and grabbed your coat whilst  
 I plead - ed with her take me back I'll  
 As grand - er ques - tions flut - ter round my



**G<sup>b</sup>maj7**  **G<sup>b</sup>dim**  **B<sup>b</sup>m7** 

— slamm - ing shut the door. A ruth - less move so cold you left your keys  
 — change my sor - ry ways, so tell me why mys - ter - ious - ly I'm annoyed  
 — head like butter - flies, my head spins out re - flect - ing on an - oth -



**A7#11**  **A<sup>b</sup>maj7**  **D<sup>b</sup>maj7**  **Cm7<sup>b9</sup>**  **F7#9** 

— in - side the door.  
 — in - stead of shamed. } Oh, oh, oh, oh.  
 — er love's de - mise.



B<sup>b</sup> 6fr Dmaj<sup>7</sup> 5fr

Can noth-ing I do — make you hap - py an - y - more? —

B<sup>b</sup>maj<sup>7</sup> 6fr E<sup>b</sup>7sus<sup>4</sup> 6fr F<sup>7</sup>sus<sup>4</sup> F<sup>7</sup> 8fr

Noth-ing I say — put a smile — on to your face?

B<sup>b</sup> 6fr D<sup>b</sup>maj<sup>7</sup> 4fr

Can noth-ing I say — bring us back — to-geth-er? —

B<sup>b</sup> 6fr E<sup>b</sup>7sus<sup>4</sup> 6fr F<sup>7</sup>sus<sup>4</sup> 8fr F<sup>7</sup> 8fr to Coda

Noth-ing I do — put a smile — on to your face?



1. **B<sup>b</sup>** **A<sup>b</sup>maj7** **B<sup>b</sup>** **A<sup>b</sup>7**

Yeah, oo.

**B<sup>b</sup>** **A<sup>b</sup>maj7** **B<sup>b</sup>** **A<sup>b</sup>7**

Well, O. K.

2. **F<sup>#</sup>add9** **B**

Oh, mm,

**E7#9** **F#**

yay. I'm

**F#6** **B**

pon-der-ing it all af-ter that call, I think it is clear if I am

**E7** **F#6**

here, you're from an-oth-er strat-os-phere. Now

**B**

all the things she said, they run a-round my head and come out my ear.

**E7#11** **F#6**

And not be-fore long, this stub-born soul thinks he's done no wrong.



First system of musical notation, including treble and bass staves with chords and an optional bass line.

(optional bass)



Second system of musical notation, including treble and bass staves with chords and a left-hand (LH) marking.

(LH)



Third system of musical notation, including treble and bass staves with chords.



**D.S. al Coda**

Fourth system of musical notation, including treble and bass staves with triplets and a coda section.

Coda



All to-geth-er now, 1, 2, 3.



(whistle)



repeat to fade

# MIND TRICK





WORDS AND MUSIC BY JAMIE CULLUM AND BEN CULLUM

Medium Pop tempo ♩ = 102

The first system of the musical score consists of three staves. The top staff is a guitar part with a key signature of three flats and a 4/4 time signature. It features three measures of chords: D<sup>b</sup>maj<sup>7</sup> (4fr), E<sup>b</sup>m<sup>7</sup> (6fr), and A<sup>b</sup>9 (4fr). The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a bass line with a bass clef. The piano part includes a drum pattern labeled '(Drums)' in the first measure.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line starts with a rest for two measures, then sings the lyrics "missed the op-por-tun-i-ty". The piano accompaniment continues with the same rhythmic pattern as the first system. Chord diagrams for D<sup>b</sup>maj<sup>7</sup> (4fr) and E<sup>b</sup>m<sup>7</sup> (6fr) are shown above the vocal line.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "to get you babe to stay with me". The piano accompaniment remains consistent. Chord diagrams for D<sup>b</sup>maj<sup>7</sup> (4fr) and E<sup>b</sup>m<sup>7</sup> (6fr) are shown above the vocal line.

Nev - er thought, I'd reg-ret the ex - cu - ses that I've made like a song





it will fade. If there's mus - ic in the night and it's real-



-ly, real - ly right it's the on - ly thing I need. It in - tox -




-i - cates your mind, all your trou - bles left be - hind, so come on and take my lead

G<sup>b</sup>maj<sup>7</sup>



It's not just me who feels it, music plays a mind trick, watch me for- get

A<sup>m</sup>maj<sup>7</sup>



To Coda 2

D<sup>b</sup>maj<sup>7</sup>



To Coda 1

a- bout miss- ing you. Whoa.

D<sup>b</sup>maj<sup>7</sup>



E<sup>b</sup>m<sup>7</sup>



2. So I put my feel- ings out to dry.

D<sup>b</sup>maj<sup>7</sup>



E<sup>b</sup>m<sup>7</sup>



Love one day a- gain I'll have to try.

G<sup>b</sup>maj7 Fm7 B<sup>b</sup>m<sup>7</sup>sus<sup>4</sup>

Fall - ing out, mak - ing up it seems such a sil - ly game.

E<sup>b</sup>13#11 E<sup>b</sup>m7 A<sup>b</sup>11

why do I nev - er gain? If there's mus -

*D.S. al Coda I*

*Coda I* A<sup>b</sup>11 B<sup>b</sup>11 A<sup>b</sup>11 A<sup>b</sup>11

B<sup>b</sup>11 A<sup>b</sup>11 A<sup>b</sup>11 B<sup>b</sup>11 A<sup>b</sup>11

Na na na na na na na na na na na na na na

*cont. sim.*



A<sup>b</sup>II 4fr      B<sup>b</sup>II 6fr      A<sup>b</sup>II 5fr      A<sup>b</sup>II 4fr

na na na na na na na na na na na na na na na na na

B<sup>b</sup>II 6fr      A<sup>b</sup>II 5fr      A<sup>b</sup>II 4fr      B<sup>b</sup>II 6fr      A<sup>b</sup>II 5fr

na na na na na na na na na na na na na na

A<sup>b</sup>II 5fr      B<sup>b</sup>II 6fr      A<sup>b</sup>II 5fr      A<sup>b</sup>II 4fr

*D.S. al Coda 2*

na na na na na na na na na na na na na na

If there's mus-

♩♩ Coda 2      D<sup>b</sup>maj<sup>9</sup>

a-bout miss-ing you. Watch me for-get-

(na na na na na na na na na na na na na na)



Musical staff with vocal line and piano accompaniment.

na na na na na na a-bout miss-ing you na na na na na na na

Piano accompaniment for the first system.



Musical staff with vocal line and piano accompaniment.

na na na na na na na na na na na na na Mus-

Piano accompaniment for the second system.



Musical staff with vocal line and piano accompaniment.

- ic in the night... na na na na na na na na na na na na na

Piano accompaniment for the third system.

start fade



Musical staff with vocal line and piano accompaniment.

na na na na na na in-tox-i-cate your mind... na na na na na na na

Piano accompaniment for the fourth system.

# 21ST CENTURY KID

WORDS AND MUSIC BY JAMIE CULLUM

Swing 16th feel ♩ = 66

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Swing 16th feel' with a metronome marking of ♩ = 66. The guitar chords are indicated above the vocal line, and the piano accompaniment is shown in grand staff notation (treble and bass clefs).

**System 1:**

Guitar chords: Gmaj7, Bm7, Fmaj9, Am7, G, Bm7

Vocal line: 1. There's may-be a way — I can tell you — cos with ev-'ry-day — things con-

**System 2:**

Guitar chords: Fmaj9, Am7, G, Bm7, Fmaj9, Am7

Vocal line: -tin - ue — to get more com-prom-ised — so who will — fan-ta - sise —

**System 3:**

Guitar chords: G, Bm7, Fmaj9, Am7, G, Bm


Vocal line: a new gen-er - a - tion po - li - ti - cised — When things are done — in our own



  
 name\_\_\_\_\_ are we as much to blame? 3




  
 Now it's be-come clear to me\_\_\_\_\_ but on-ly late-ly\_\_\_\_\_ the ground is re-moved\_\_\_\_\_ un-der-neath,




  
 shout it from the brink you're loud-er than you think...




  
 Twen-ty-first Cent-u - ry kid\_\_\_\_\_ is sur-round-ed by\_\_\_\_\_



Bm B7sus4 G Dm C

— il-lu - sion — and con-fu - sion... So may-be if you're hold-ing out for the truth...

G/B Bbm6 Csus2/A Gm

To Coda

— now... could it be the great - est weap - on? —

Em7b5 Ebmaj7 Bb C

— Could it be the great - est weap - on? — Be a wea - - - pon...

G G Bm Dm Am7

2. Noth-ing is cer-tain 'cept a mem - 'ry...

G Bm Dm Am7 G Bm

that's soon washed a - way\_ by a low\_ sea. Sit your-self down my one\_

Dm Am7 G Bm Dm Am7

and see what you be - come ig - nor - ing a smould - er - ing gun. White dove's

B<sup>b</sup>m<sup>6</sup> E<sup>b</sup>9 G

flown... D'ya think we're on our own?\_ *D.S. al Coda*

*Coda* G G<sup>b</sup>

on? Twen - ty - first Cent - u - ry kid\_

E<sup>b</sup>m 6fr Cm A<sup>b</sup> 4fr

is sur-round-ed by il-lu-sion and con-fu-sion...

E<sup>b</sup>m 6fr D<sup>b</sup> 4fr A<sup>b</sup>/C 5fr Bm<sup>6</sup>

So may-be if you're hold-ing out for the truth now

G<sup>b</sup>/B<sup>b</sup> 6fr A<sup>b</sup>m 4fr A<sup>b</sup>m/G<sup>b</sup> 4fr

could it be the great-est weap-on? Could it be the great-est weap-

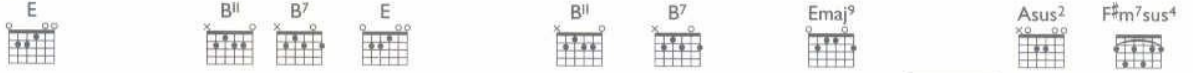
A<sup>b</sup>m/F C<sup>b</sup> D<sup>b</sup>m 4fr A<sup>b</sup> 4fr

- on? Your wea-pon.

# I'M GLAD THERE IS YOU

WORDS AND MUSIC BY JIMMY DORSEY AND PAUL MADEIRA

**Rubato**



1. Said I \_\_\_\_\_ ma-ny times,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.



love is il-lu-sion, a feel-ing re-sult of con-fu-sion with know-ing smile, and

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active treble line with chords and melodic lines, while the bass line remains steady.



bla-sé sigh a cyn-i-cal so\_ and so\_ am I. I feel so sure, so

The third system concludes the vocal line and piano accompaniment. The piano accompaniment features a prominent triplet figure in the treble line and a steady bass line.



G<sup>♯</sup>m C<sup>♯</sup>7<sup>♯</sup>11 G<sup>♯</sup>m C<sup>♯</sup>7 G<sup>♯</sup>m

pos - i - tive so ut - ter - ly un - change - a - bly cer - tain, Though I

D C<sup>♯</sup>m<sup>7</sup>sus<sup>4</sup> Bm<sup>9</sup> Gmaj<sup>7</sup>

nev - er was a - ware of lov - ing you, 'til sudd - en - ly I rea - lis - ed there was love in you, and

♩ = 54 B<sup>11</sup> Emaj<sup>7</sup> Emaj<sup>9</sup> Em<sup>11</sup>

oh... In this world of ord - i - nar - y peo - ple...

F<sup>♯</sup>m<sup>9</sup> B<sup>11</sup> B<sup>9</sup> Emaj<sup>9</sup>

ex - tra - ord - i - nar - y peo - ple I'm glad there is you.

E/G# Gdim7 F#m9

In this world of over-rated pleasures

B11 B9 Emaj7 C#7#11 C#9 F#m7

and under-rated treasures I'm glad there is you.

B11 E11 E7 A A6 D13 Emaj7

I live to love, I love to live with you beside me.

E6 G#13 C#m7 C#m(maj7) C#m7 F#9b5 F#9

This role so new, I'll muddle through with you if you'll

guide me through. In this world where ma-ny, ma-ny—

play at love, and hard-ly a-ny stay in love

I'm glad there is you. More than ev-er I'm glad there is

you. Said I ma-ny times love is il-lu-sion.

**Rubato**

# OH GOD

WORDS AND MUSIC BY GUY CHAMBERS AND JAMIE CULLUM

$\text{♩} = 144$

Guitar chords: G/B, F#/B, F#dim/B, G/B, F#/B, F#dim/B, G/B

1. I

Guitar chords: G/B, F#/B, F#dim/B, G/B, F#/B, F#dim/B, G/B

know it's been a while since I have talked to you. But

Guitar chords: G/B, F#/B, F#dim/B, G/B, Am7, D9, B7

may - be you're the one who makes the winds blow.

Em<sup>7</sup> F<sup>#</sup>/E F<sup>#</sup>dim/E 2fr Em<sup>7</sup> F<sup>#</sup>/E F<sup>#</sup>dim/E 2fr Em<sup>7</sup>

Look-ing at the stars with-out ex- pla - na - tion we

F<sup>#</sup>/E F<sup>#</sup>dim/E 2fr Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> 4fr

con-temp-late as kings and sim - ple men on trial, lit - tle

Am<sup>7</sup> D<sup>9</sup> 4fr B<sup>7</sup> C<sup>#</sup>m<sup>7</sup> D<sup>#</sup>m<sup>7</sup> 6fr

world's fra - gile. Oh God can you

Esus<sup>2</sup> 7fr F<sup>#</sup> C<sup>#</sup>m<sup>7</sup> 4fr Bsus<sup>2</sup>

tell us when it's going to stop? May - be it's not just

E G# C#m7 D#m7

down to you. Oh God

Esus2 F# F#m7 F#m7/B Em7 F#9/E

can we win back what we have lost? So who's the last resort... oh God.

F#dim b9/E Em7 Em7sus4 F#9/E F#dim b9/E Em7

1. F#9/E F#dim/E Em7

2. Tum-bling to-wards un-clear dest-i-

F#9/E F#dim/E Em7 F#9/E F#dim/E Em7

-na-tions, do they wash a-way the pain, the wind and the

Am7 D9 Am7(add9) D9 B7 | 2. Em7 F#/E

sear - ing rains as our pow - ers\_ in - ter - change. (Sax. solo)

F#dim/E Em7 F#/E F#dim/E Em7 F#/E F#dim/E Em7

Am7 D9 Am7 D9

Dm7 Em7 F6 G9

Oh \_\_\_\_\_ God can you tell us when it's going to stop?

May-be it's not just down to you, oh,

God can we win back what we have lost? So who's the last resort...

rit.



# CATCH THE SUN

WORDS AND MUSIC BY JIMI GOODWIN, JEZ WILLIAMS AND ANDY WILLIAMS

♩ = 155

Bsus<sup>2</sup>



Bsus<sup>2</sup>



1. Ev - 'ry day\_ it\_ comes\_ to\_ this, catch the things you\_ might\_ have\_ missed you\_ say\_

Em



B

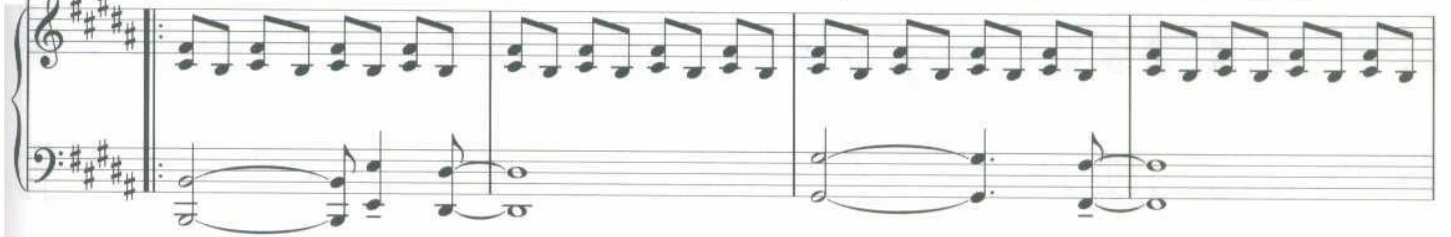


get back to yes - ter - day.

Bsus<sup>2</sup>



1 ain't ev - er go - ing back, back to the place that I can't stand } but I,  
2. I never real - ly un - der - stood, why I did - n't feel so good, }



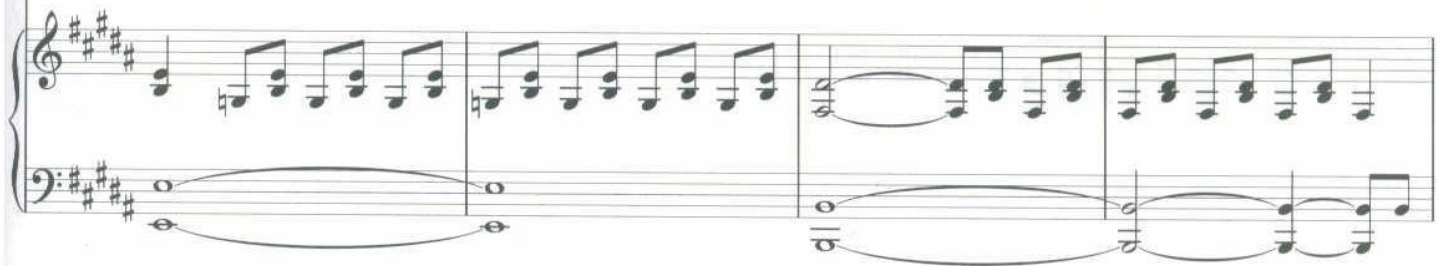
Em



B



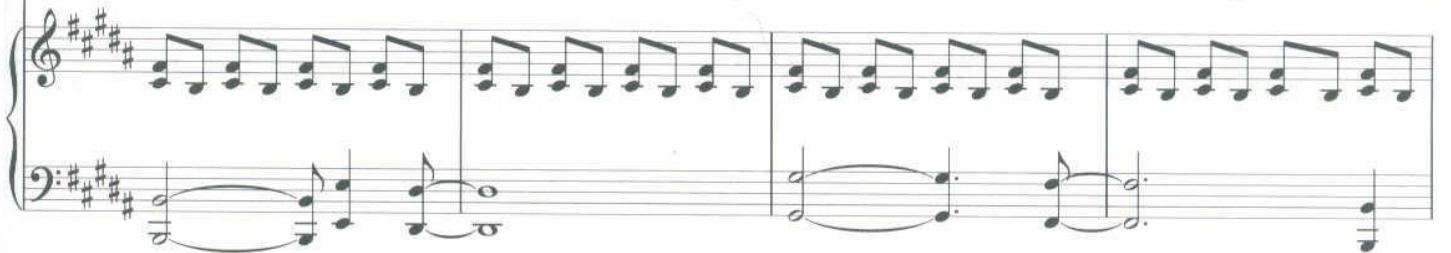
I miss the way you lie.



Bsus<sup>2</sup>



I'm al - ways mis - un - der - stood, pulled a - part and ripped in two } but I,  
I've al - ways been up and down nev - er want - ed to hit the ground }



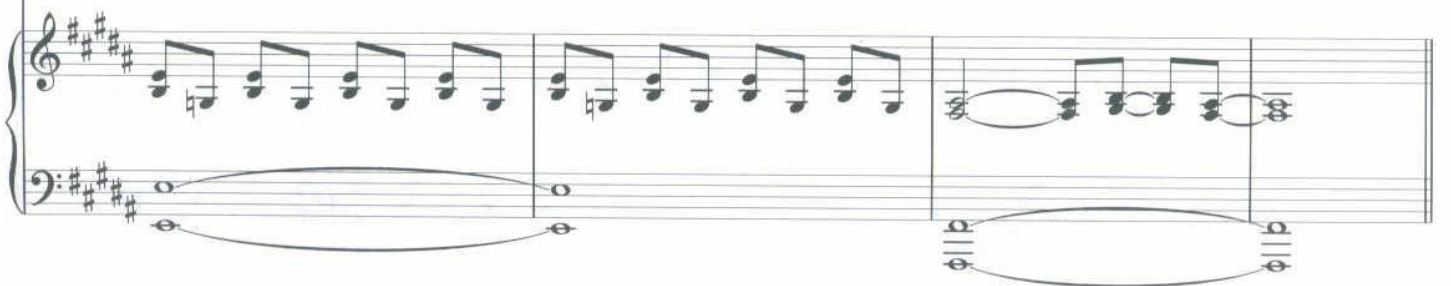
Em






F#

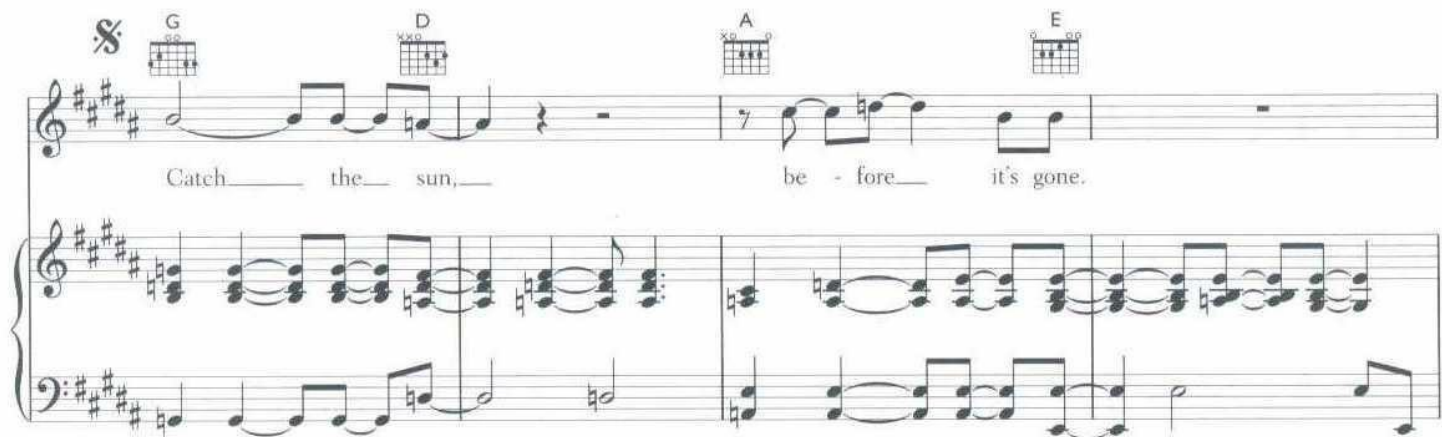


I miss the way you lie.



Catch the sun, be - fore it's gone.








Here it comes up in smoke and gone.








Catch the sun, it nev - er comes.








Cry in the sand, lost in the fire. to Coda ⊕



1. Bsus<sup>2</sup>



System 1: Treble clef with a whole note chord (Bsus<sup>2</sup>) and a long slur. Piano accompaniment in G major with eighth-note chords in the right hand and a bass line in the left hand.

2. Bsus<sup>2</sup>



System 2: Treble clef with eighth-note chords (Bsus<sup>2</sup>) and a long slur. Piano accompaniment with eighth-note chords in the right hand and a bass line in the left hand. The label "(optional bass)" is written below the first measure.



System 3: Treble clef with eighth-note chords (Em<sup>6</sup> and B<sup>9</sup>/F<sup>#</sup>) and a long slur. Piano accompaniment with eighth-note chords in the right hand and a bass line in the left hand.



System 4: Treble clef with eighth-note chords (B<sup>9</sup>) and a long slur. Piano accompaniment with eighth-note chords in the right hand and a bass line in the left hand.



System 5: Treble clef with eighth-note chords (Em<sup>9</sup>) and a long slur. Piano accompaniment with eighth-note chords in the right hand and a bass line in the left hand.

**B<sup>9</sup>**

Musical notation for the first system, featuring a B<sup>9</sup> chord diagram and piano accompaniment.

**Bm/E** **B<sup>b</sup>m/E<sup>b</sup>** **Bm/E**

Musical notation for the second system, featuring Bm/E, B<sup>b</sup>m/E<sup>b</sup>, and Bm/E chord diagrams and piano accompaniment.

**Bsus<sup>2</sup>**

Musical notation for the third system, featuring a B<sup>sus2</sup> chord diagram and piano accompaniment.

**Em** **Em(maj<sup>7</sup>)** **Em<sup>9</sup>** **D.S. al Coda**

Musical notation for the fourth system, featuring Em, Em(maj<sup>7</sup>), and Em<sup>9</sup> chord diagrams, and the instruction "D.S. al Coda".

**Coda** **Bsus<sup>2</sup>**

Musical notation for the Coda section, featuring a B<sup>sus2</sup> chord diagram and piano accompaniment.

# 7 DAYS TO CHANGE YOUR LIFE

WORDS AND MUSIC BY JAMIE CULLUM

♩ = 64



1. Just one lo-cal call\_\_\_\_\_



\_\_\_\_\_ and you'll see\_\_\_\_\_ a hap-py path through life, not for free.



A lit-tle bit fat,\_\_\_\_\_ you can't get a girl, you're short on cash,\_\_\_\_\_

Gm7 3fr C7 3fr Fmaj7

I'll change your world. The on - ly way now is straight  
I'll build you back up for the

(optional bass)

D♭7♯5 4fr Fmaj7

up, fight, you're deep-est des-pair I'll  
you'll be so wound up your

(LH)

Am7 5fr A♭m7 4fr Gm7 3fr

make it stop. Just nine-teen nine - ty five  
stom-ach's tight. You're the life of the party,

B♭m7 6fr E♭7 6fr A♭ add9 4fr Am7 5fr D7sus4

all ma - jor cre - dit cards, and you'll stay a - live, and you'll go far.  
you get your-self laid, surely you'll trust me once I've been paid.

Gmaj7 3fr      Bm7 7fr      Bbm7 6fr      Am7 5fr

In just se-ven short days... you'll change your life...

D7sus4      D7      G 3fr

All of your inn-o-cence found, you'll ev-en lose a few pounds, see your-self

C7 8fr      Cm7 8fr      Bm7 7fr      Bbm7 6fr

mak-ing a mint, qua-li-ty time with your kids... Send me your mo-ney...

Am7 5fr      to Coda      G 3fr      C7 3fr

and I'll change your life...

(LH)  
(optional bass)



G7 3fr C7#9 F

2. I know some-times your life is a

D<sup>b</sup>7#9 4fr

bitch,

8va

Fmaj7 Am7 5fr A<sup>b</sup>m7 4fr Gm7 3fr

so come pur-chase my ea-sy fix. I've been there my-self,

A<sup>b</sup>maj7 4fr Gm7 3fr C<sup>9</sup> D.S. al Coda

sad, fat and bald, but soon with my help, you'll have it all.

♣ Coda



Yay. \_\_\_\_\_ So



ma - ny years a - go I was so low and lone - ly and de - pressed I had - n't left my flat in weeks and

nev - er ev - en both - ered get - ting dressed and I was smok - ing weed and I was in a mess, —



and that's when it hap - pened. \_\_\_\_\_ So I

**B<sup>b</sup>/D** **E<sup>b</sup>maj7**

op - ened up the blinds to let the light in on my sor - ry life, I dreamed a - bout suc - cess and mon - ey

**B<sup>b</sup>/F** **D7/F#**

mus - cles, wom - en, cars and ev - en wives, and they would al - ways tend to my ev - 'ry need.

**Gm** **B<sup>b</sup>9/A<sup>b</sup>** **B<sup>b</sup>(add9)** **Em7** **Em7/A** **Cmaj7/E** **Cmaj7/D**

So do you see what you can be, ba - by when you're with

**E<sup>b</sup>7sus4** **A<sup>b</sup>maj7(add9)** **Cm7** **Bm7**

me? In just sev - en short days, you'll change your

B<sup>b</sup>m<sup>7</sup> 6fr      E<sup>b</sup>7 6fr      A<sup>b</sup> 4fr

life. All of your inn-o-cence found, you'll ev-en

D<sup>b</sup>(add<sup>9</sup>) 9fr

lose a few pounds, see your-self mak-ing a mint, qua-li-ty

D<sup>b</sup>m<sup>7</sup>(add<sup>11</sup>) 9fr      E<sup>b</sup>m<sup>7</sup>/D<sup>b</sup>      Cm<sup>7</sup> 8fr      Bm<sup>7</sup> 7fr      B<sup>b</sup>7 6fr

time with your kids. Send me your mon-ey, and I'll change your

A<sup>b</sup>m<sup>7</sup> 4fr      D<sup>b</sup>7 4fr      A<sup>b</sup>m<sup>7</sup> 4fr      D<sup>b</sup>7 4fr      A<sup>b</sup>m<sup>7</sup> 4fr      D<sup>b</sup>7 4fr      A<sup>b</sup>m(maj<sup>7</sup>) 4fr

life.

8va

# OUR DAY WILL COME

WORDS AND MUSIC BY MORT GARSEN AND BOB HILLIARD

$\text{♩} = 91$   
G<sup>6</sup>  
3fr

Gsus<sup>2</sup> B<sup>b</sup> B<sup>b</sup>9#11 Am<sup>9</sup> 5fr C/D

Our day\_ will\_ come and we'll have\_ ev - 'ry- thing,

Gadd<sup>9</sup> B<sup>b</sup> Am<sup>7</sup> C/D

we'll share the\_ joy fall - ing in\_ love\_ can bring.

Detailed description: This is a musical score for the song 'Our Day Will Come'. It is written in G major and 4/4 time, with a tempo of 91 beats per minute. The score is arranged for guitar and piano. The guitar part includes a 3-fingered G6 chord at the beginning and several barre chords: Gsus2, Bb, Bb9#11, Am9 (5-fingered), and C/D. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The lyrics are: 'Our day\_ will\_ come and we'll have\_ ev - 'ry- thing, we'll share the\_ joy fall - ing in\_ love\_ can bring.'

No- one\_ can tell me\_ that I'm too young to know, \_

cos I love\_ you so, \_ and you\_ love me, \_ love\_ me.

Our day\_ will\_ come\_ if we just wait\_ a while,

and no tears for\_ us, \_ think love and wear\_ a smile.

Dm<sup>9</sup>      G<sup>13</sup>      Cmaj<sup>7</sup>      Cm<sup>9</sup>      Cm<sup>9</sup>/F

And our\_ dreams have ma - gic be - cause we'll al - ways stay\_ in\_ love\_ this way,

Bm<sup>7</sup>      E<sup>7</sup>      Am<sup>9</sup>      Am<sup>9</sup>/D      G<sup>6</sup>

our\_ day\_ will\_ come.

♩ = ♩ Double time swing  
 N.C.





♩ = ♩ Single time

D.S. al Coda

Musical notation for the first system, including guitar chord diagrams for D7#9 (4fr) and G6 (3fr).

⊕ Coda

Guitar chord diagrams for the Coda section: Bm7, E7, Am7, C/D, Bm7, Em11, Am7, C/D, Bm7, E7#9 (6fr).

Our day, \_\_\_\_\_ our day, \_\_\_\_\_ our day \_\_\_\_\_

Guitar chord diagrams for the third system: Am11 (5fr), C/D, G6 (3fr).

will \_\_\_\_\_ come.

Repeat to fade

# BACK TO THE GROUND

WORDS AND MUSIC BY JAMIE CULLUM AND ED HARCOURT

Swing semi quavers ♩ = 84

The musical score is presented in a four-system format. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure, with fret numbers (fr) indicated. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Swing semi quavers ♩ = 84'. The lyrics are: '1. Late-ly, I've let my-self go. I've been screen-ing the calls from my friends to my foes. Al-though I've been a weak,\_\_\_\_\_'. The guitar chords are: E13 (6fr), A9 (5fr), E13 (6fr), A9 (5fr), E13 (6fr), A9 (5fr) in the first system; E13 (6fr), A9 (5fr), E7#9 (6fr), A9 (5fr), E9 (6fr), A9 (5fr), E9 (6fr), A9 (5fr) in the second system; E9 (6fr), A9 (5fr), E7#9 (6fr), A9 (5fr), E9 (6fr), F6 in the third system; F#m7, A#dim, B9sus4, B9, E7#9 (7fr), A9 (5fr) in the fourth system.

E<sup>9</sup> A<sup>9</sup> E<sup>13</sup> A<sup>9</sup> E<sup>9</sup> B<sup>9</sup> F<sup>11</sup> A<sup>7</sup> G<sup>7</sup>

far for so— ve-ry long, I got-ta get my-self, I got-ta

A<sup>7</sup> G<sup>7</sup> A<sup>13</sup> G<sup>13</sup> F<sup>7</sup> m<sup>7</sup> B<sup>7</sup> sus<sup>4</sup> E<sup>13</sup> A<sup>9</sup> E<sup>9</sup> A<sup>9</sup>

get my-self, I got-ta get my-self back to the ground.— Oh,— wo wo

E<sup>9</sup> A<sup>9</sup> E<sup>9</sup> A<sup>9</sup> E<sup>7</sup> #<sup>9</sup> A<sup>9</sup> E<sup>9</sup> A<sup>9</sup>

wo.— 2. Sul-try, sir-en messed with my song.

E<sup>13</sup> A<sup>9</sup> E<sup>13</sup> A<sup>9</sup> E<sup>7</sup> #<sup>9</sup> A<sup>9</sup>

I'm— gon-na send her back

E<sup>9</sup> 6fr A<sup>9</sup> 5fr F<sup>#</sup>m7 A<sup>#</sup>dim B<sup>9</sup>sus4 B<sup>9</sup> E<sup>9</sup> 6fr A<sup>9</sup> 5fr

to where she be- longs. I keep my en-em-ies <sup>3</sup> much, —

E<sup>9</sup> 6fr A<sup>9</sup> 5fr E<sup>9</sup> 6fr A<sup>9</sup> 5fr E<sup>9</sup> 6fr B<sup>9</sup>13 6fr A<sup>13</sup> 5fr G<sup>13</sup> 3fr

— much, much too close. I got-ta get my - self, I got-ta

A<sup>13</sup> 5fr G<sup>13</sup> 3fr A<sup>13</sup> 5fr G<sup>13</sup> 3fr F<sup>#</sup>m7 Fmaj7 E<sup>9</sup> 6fr A<sup>9</sup> 5fr E<sup>9</sup> 6fr A<sup>9</sup> 5fr

get my - self, I got-ta get my-self back to the ground. — Yay, —

E<sup>9</sup> 6fr A<sup>9</sup> 5fr E<sup>9</sup> 6fr A<sup>9</sup> 5fr Dm C

— yeah.

G/B  G  Dm 

When you're at - tract - ed to the dan - ger and tast -




*cont. sim.*




C  G/B  G/B 

- ing ev - 'ry flav - our, then bring it on bleed your - self dry. Re - al -



Dm  C  G/B 

- it - y is twist - ed, your mind's — get - ting shop - lift - ed is there un - der - neath an in - no - cent guy?



G  N.C.  Fm7  B<sup>b</sup>7 

Oh.

(LH)

*(optional bass)*



Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 6fr

Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 6fr

Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 6fr

Fm7 8fr      Bb7 6fr      Fm7 8fr      Bb7 7fr

Fm7 8fr      B<sup>b</sup>7 6fr      Fm7 8fr      B<sup>b</sup>7 6fr      Fm7 8fr      B<sup>b</sup>7 6fr

Fm7 8fr      B<sup>b</sup>13 7fr      B<sup>b</sup>7 6fr      A<sup>b</sup>13 4fr      B<sup>b</sup>7 6fr

B<sup>b</sup>13 6fr      A<sup>13</sup> 5fr      A<sup>b</sup>13 4fr      G<sup>13</sup> 3fr      G<sup>b</sup>13      B<sup>b</sup>13 6fr      A<sup>13</sup> 5fr      A<sup>b</sup>13 4fr      G<sup>13</sup> 3fr      G<sup>b</sup>13      B<sup>b</sup>13 6fr      A<sup>13</sup> 5fr      A<sup>b</sup>13 4fr      G<sup>13</sup> 3fr      G<sup>b</sup>13

*rall.*

**Slower**

F7#9 7fr      B<sup>b</sup>7 6fr      F7 8fr      B<sup>b</sup>7 6fr      F7 8fr      B<sup>b</sup>7 6fr

3. So clear-ly, I've let my-self go.

*alleg.*

F7 8fr    B<sup>b</sup>7 6fr    F7#9 7fr    B<sup>b</sup>7 6fr    F7 8fr    B<sup>b</sup>7 6fr    Gm7 3fr    B<sup>b</sup>

So\_\_ does\_\_ ad- mis- sion    take    my sins to a\_\_new low?

B<sup>b</sup>/C    C7#9    F7#9 7fr    B<sup>b</sup>7 6fr    F7 8fr

And when you're way\_\_ down there,\_\_    you'll find\_\_ all those

F7#9 7fr    B<sup>b</sup>7 6fr    F7 8fr    B<sup>b</sup>13 7fr    B<sup>b</sup>7 6fr    A<sup>b</sup>7 4fr

old friends you used to know,    and they're gon-na help ya    get your - self,\_\_

B<sup>b</sup>7 6fr    A<sup>b</sup>7 4fr    B<sup>b</sup>7 6fr    A<sup>b</sup>13 4fr    G<sup>b</sup>13    F7#9 7fr

get your - self,\_\_    get your-self back to the\_\_ ground,    yeah.





- sane. Comes in the mor-ning, with-out an - y

warn - ing, and hangs a - round all day. I have to

sneak up to it, some day I'll speak up to it, and hope it lis-tens when I

**A tempo swing feel** ♩ = 95  
 N.C.

say...

hands on piano lid

First system of musical notation. The vocal line consists of five measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes with 'x' marks above them, organized into groups of four triplets. The first two measures have four triplets each, while the last three measures have three triplets each. The piano part is in a key with two flats and a 3/4 time signature.

Second system of musical notation. The vocal line begins with a double bar line. The lyrics are: "Doo doo doo doo da da doo doo doo doo dap, doo doo doo doo da da doo doo doo". The piano accompaniment continues with the same rhythmic pattern of eighth notes with 'x' marks, now with accents (>) above the notes in the second, third, and fourth measures.

Third system of musical notation. The vocal line starts with the lyric "doo dom." followed by "Doo doo doo doo da da doo doo doo doo da doo doo doo doo da da doo doo doo". The piano accompaniment continues with the rhythmic pattern, including accents (>) above the notes in the second, third, and fourth measures.

Fourth system of musical notation. The vocal line starts with the lyric "doo dum." followed by "Doo doo doo doo doo doo ba da doo...". The piano accompaniment continues with the rhythmic pattern, including accents (>) above the notes in the second, third, and fourth measures. The final two measures of the piano part feature groups of four triplets.

Musical notation for the first system. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and rests in the left hand.

Doo dum dum de bip doo doo doo oh. Wooh. Doo doo doo doo da da, doo

Musical notation for the second system. The vocal line continues with the same melodic and rhythmic patterns. The piano accompaniment remains consistent with the first system.

doo doo doo dap, doo doo doo doo da da doo doo doo doo dum. Doo doo doo doo da da doo

Musical notation for the third system. The vocal line features a triplet of eighth notes in the second measure. The piano accompaniment continues with the same eighth-note pattern.

doo doo doo be doo doo doo doo da da doo doo doo doo dum. Doo doo doo

Musical notation for the fourth system. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with the same eighth-note pattern.

doo da da da da da da doo doo. Doo doo doo doo da da doo

doo doo doo da di doo. Doo doo doo doo dum doo. Doo doo doo doo doo

damp piano strings with hands

doo.

Ba

N.C.  
bom da da da dum da da, ba bom da da da dum ba da da dum. Ba bom da ba da da

B7



da da, ba bom da da da dum da da da da da.

8va

3

8va

First system of musical notation, featuring a treble and bass staff with various chords and melodic lines.

Second system of musical notation, including a guitar chord diagram for  $B^b7$  and the instruction "glide hands over strings".

Third system of musical notation, featuring a guitar chord diagram for  $E^b13\#11$  and a triplet of eighth notes.

Fourth system of musical notation, including guitar chord diagrams for  $A^b$ ,  $Fm^9$ , and  $B^b$ .

Fifth system of musical notation, including guitar chord diagrams for  $Cm^7$ ,  $F^9$ ,  $A^b\text{maj}^7/B^b$ , and  $B^b13$ , and a triplet of eighth notes.

Musical notation for the first system. The treble staff contains a melodic line with a trill on the second measure. The bass staff provides a rhythmic accompaniment. A guitar chord diagram for  $E^b_{13}$  at the 5th fret is shown above the treble staff.

Musical notation for the second system. The treble staff features a triplet in the first measure. The bass staff continues the accompaniment. Guitar chord diagrams are provided for  $A^b$  (4th fret),  $Fm$ , and  $Cm^7$  (3rd fret).

Musical notation for the third system. The treble staff includes a triplet in the second measure. The bass staff features a steady accompaniment. Guitar chord diagrams are shown for  $F_{13}^{\#11}$ ,  $Fm^7$ ,  $B^b_{11}$ ,  $E^b_{maj7}$  (6th fret), and  $B^b_{sus4}$ .

Musical notation for the fourth system, including the vocal line. The lyrics are: "Fas-ci-nat-ing rhy-thm, you got me on the go, fas-ci-nat-ing rhy-thm, I'm all a qui-ver." The treble staff shows the vocal melody, and the bass staff shows the piano accompaniment. Guitar chord diagrams for  $B^b_{13}^{\#11}$  and  $E^b_3$  are included.



**E<sup>b</sup>13#11**

What a mess you're mak-ing, the neigh-bours want to know why I'm al-ways shak-ing just like my

**A<sup>b</sup>maj<sup>9</sup>**

**Fm<sup>7</sup>**

**B<sup>b</sup>13**

**E<sup>b</sup>maj<sup>7</sup>**

grand-mo-ther. Each morn-ing I get up with the sun,—

**Cm<sup>7</sup>**

**F13**

**B<sup>b</sup>11**

to find at— night no work has been done...

**B<sup>b</sup>13**

I know that once it did-n't mat-ter, but now you do-ing wrong, when you start to pat-ter I'm so un-

E<sup>b</sup>13<sup>#11</sup>  
6fr

hap-py. Won't you take a day off, de - cide to run a-long, some-where far a-way off, and make it

A<sup>b</sup>maj<sup>9</sup>  
3fr

Fm<sup>11</sup>

Cm<sup>9</sup>  
8fr

snap-py. Oh how I long to be the man I used to be,

F<sup>13</sup>

Fm<sup>7</sup>

B<sup>b</sup>11

E<sup>b</sup>(add<sup>9</sup>)  
6fr

fas - ci - nat - ing rhy - thm, why don't you stop pick - ing on me.

N.C.

Huh. Ba bom ba da da dum ba da, ba bom da da da dum

za da da doom, ba bom da da da dum da da, doo

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "za da da doom, ba bom da da da dum da da, doo". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

doo doo doo doo doo da da da uh doo doo doo doo doo doo da da da doo doo

The second system continues the musical piece. The vocal line has the lyrics: "doo doo doo doo doo da da da uh doo doo doo doo doo doo da da da doo doo". The piano accompaniment continues with similar chordal and melodic patterns.

doo doo doo doo doo da dap, doo doo doo doo doo doo da da da doo, doo

The third system of music has the lyrics: "doo doo doo doo doo da dap, doo doo doo doo doo doo da da da doo, doo". The piano accompaniment remains consistent with the previous systems.

doo doo doo doo doo da da, ba doo doo doo doo doo da da da doo.

hands on piano lid

The fourth system concludes the piece with the lyrics: "doo doo doo doo doo da da, ba doo doo doo doo doo da da da doo." The piano accompaniment for this system is marked "hands on piano lid" and consists of rhythmic 'x' marks on the right-hand staff, indicating percussive sounds from the piano lid. The left-hand staff is empty.

# MY YARC

WORDS AND MUSIC BY JAMIE CULLUM, BEN CULLUM AND TERON BEAL

♩ = 160

Chord diagrams for the first system: C#m7 (9fr), F#m7 (9fr), B9, C#m7 (4fr), C#m7 (9fr), F#m7 (9fr).

The first system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords in the right hand, and a bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Chord diagrams for the second system: B9, C#m7 (4fr), D9 (4fr), C#m7 (9fr), F#m7 (9fr), B9, C#m7 (4fr).

1. So hail a ta - xi cab\_ and come a-round here\_

The second system continues the musical notation with the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The lyrics are: "1. So hail a ta - xi cab\_ and come a-round here\_".

Chord diagrams for the third system: C#m7 (9fr), F#m7 (9fr), B9, C#m7 (4fr), D9 (4fr).

and I will meet you right\_ out - side\_

The third system continues the musical notation with the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The lyrics are: "and I will meet you right\_ out - side\_".

I got some D - V - Ds and a cou - ple of beers, if you

want to we can stay up all night. It's no-thing fan - cy just a lit - tle

couch and me and con-ver - sa - tion for your mind.

So let's ex - plore all the pos - si - bil - it - ies of the

C#m7 9fr    F#m7 9fr    B9    C#m7 4fr    D9 4fr    Dmaj7(add9) 5fr    C#m7/D 4fr

things that we both talked about last time. Take a trip to my yard

C#m7/D 5fr    Dmaj7(add9) 5fr    F#m7(add9)

don't you know the grass is greener on

Gm7(add9) 3fr    G#m7(add9) 4fr    Dmaj7(add9) 5fr    C#m7/D 4fr    C#m7/D 5fr

the other side? Take a trip to my yard

Dmaj7(add9) 5fr    F#m7(add9)    Gm7(add9) 3fr    G#m7(add9) 4fr

don't you know the love that you've been dreaming of is mine?

Dmaj<sup>7</sup>(add<sup>9</sup>)   C<sup>#</sup>m<sup>7</sup>/D   C<sup>#</sup>m<sup>7</sup>/D

3  
 Woah... Do de da do...

Dmaj<sup>7</sup>(add<sup>9</sup>)   C<sup>#</sup>m<sup>7</sup>   F<sup>#</sup>m<sup>7</sup>

da. Yeah! 2. I'll be your

B<sup>9</sup>   C<sup>#</sup>m<sup>7</sup>   C<sup>#</sup>m<sup>7</sup>   F<sup>#</sup>m<sup>7</sup>   B<sup>9</sup>

neigh-bour at the oth-er end of town, and the be-ne - fits you soon will

C<sup>#</sup>m<sup>7</sup>   D<sup>9</sup>   C<sup>#</sup>m<sup>7</sup>   F<sup>#</sup>m<sup>7</sup>   B<sup>9</sup>   C<sup>#</sup>m<sup>7</sup>

find... So let's en - joy the fact that we're on our own,



we will ans-wer to no - bo - dy else this time. To -





night might be no-thing but the moon and me. A-ny-time that





we take the script and flip it ba - by, take a trip to my yard.





Take a trip to my yard. Don't you know the





**F#m7(add9)** **Gm7(add9)** **G#m7(add9)** **Dmaj7(add9)** **C#m7/D**  
 grass is green - er on the oth - er side? Take a trip to my yard.

**Dmaj7(add9)** **F#m7(add9)** **Gm7(add9)**  
 oh, don't you know the love that you've been dream - ing of is mine?

**G#m7(add9)** **Dmaj7(add9)** **C#m7/D**  
 Take a trip to my yard.

**F#m7(add9)** **Gm7(add9)** **G#m7(add9)**  
 don't you know the grass is green - er on the oth - er side?

Dmaj7(add9) 5fr    C#m7/D 4fr

Dmaj7(add9) 5fr

Take a trip to my yard \_\_\_\_\_ oh, \_\_\_\_\_ don't you know the

F#m7(add9)

Gm7(add9) 3fr

G#m7(add9) 4fr

love that you've been dream - ing of \_\_\_\_\_ is mine? \_\_\_\_\_ Take a trip to

Dmaj7(add9) 5fr

my \_\_\_\_\_ yard. \_\_\_\_\_

F#m7

G#m7(add9)



Gm7(add9)



Dmaj7(add9)



First system of musical notation, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a grand staff with piano accompaniment.

F#m7



Gm7(add9)



Second system of musical notation, including a treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment.

G#m7(add9)



Gm7(add9)



Dmaj7(add9)

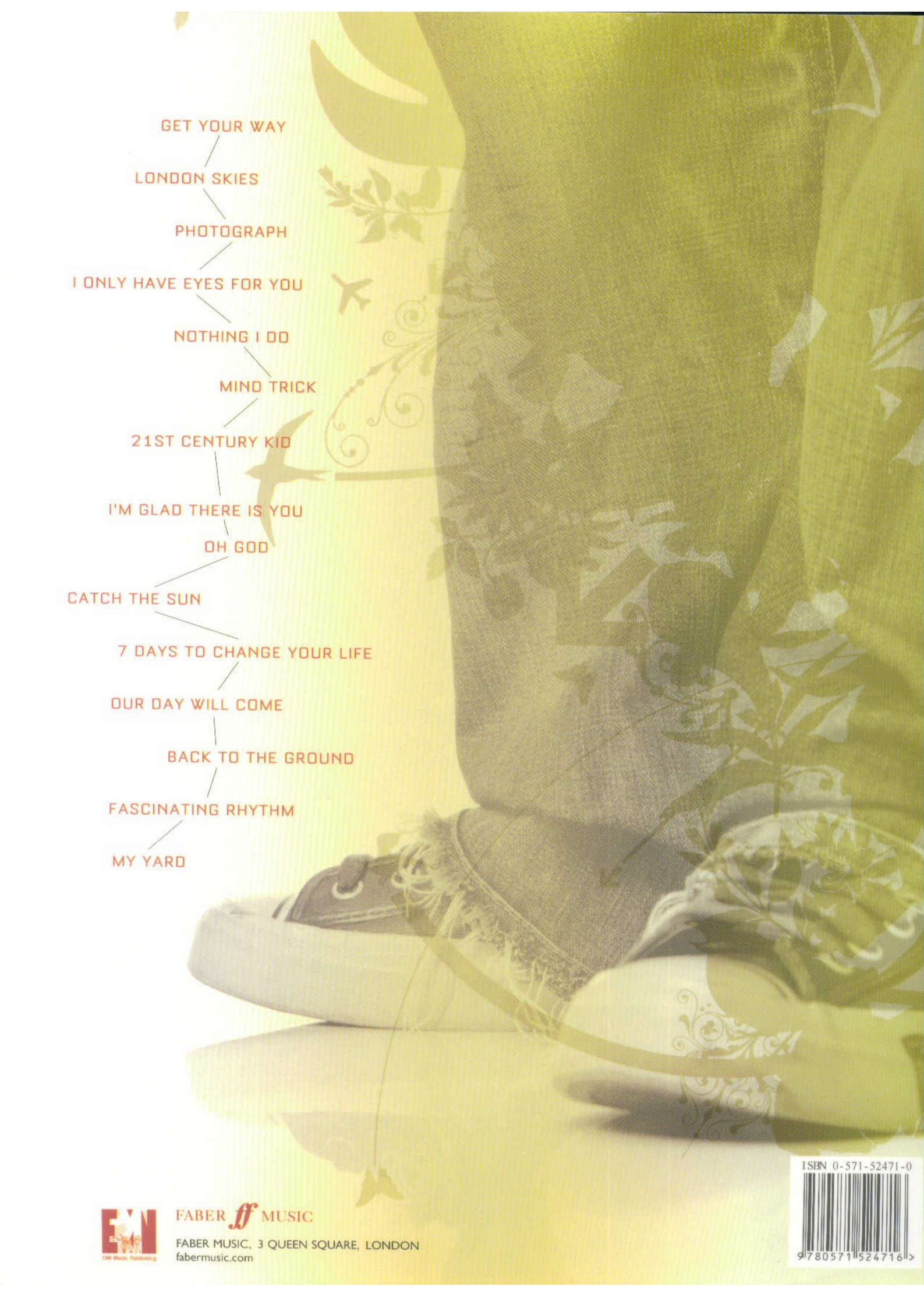


Third system of musical notation, including a treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment. The treble staff features triplet markings (3) under several notes.

F#m7



Fourth system of musical notation, including a treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment. The treble staff includes the instruction "(solo fades...)" and triplet markings (3). A dynamic marking "p" is present at the end of the system.



GET YOUR WAY  
LONDON SKIES  
PHOTOGRAPH  
I ONLY HAVE EYES FOR YOU  
NOTHING I DO  
MIND TRICK  
21ST CENTURY KID  
I'M GLAD THERE IS YOU  
OH GOD  
CATCH THE SUN  
7 DAYS TO CHANGE YOUR LIFE  
OUR DAY WILL COME  
BACK TO THE GROUND  
FASCINATING RHYTHM  
MY YARD



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