

**JAMIE  
CULLUM  
TWENTY  
SOME-  
THING**



WHAT A DIFFERENCE A DAY MADE  
THESE ARE THE DAYS  
SINGIN' IN THE RAIN  
TWENTYSOMETHING  
BUT FOR NOW  
OLD DEVIL MOON  
I COULD HAVE DANCED ALL NIGHT  
BLAME IT ON MY YOUTH  
I GET A KICK OUT OF YOU  
ALL AT SEA  
WIND CRIES MARY  
LOVER, YOU SHOULD HAVE COME OVER  
IT'S ABOUT TIME  
NEXT YEAR, BABY



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# WHAT A DIFFERENCE A DAY MADE

WORDS BY STANLEY ADAMS  
MUSIC BY MARIA GREVER

♩ = 70  
swinging

F DM7 GM7 C7

F DM7 GM7 C7 F DM7

GM7 C7 AM7 D7 C7sus4

6

What a diff - 'rence a

GM7 C7sus4 F

9

day made twen - ty four lit - tle ho - urs,

12

**A<sup>b</sup>13** **G<sup>M</sup>7** **C7sus4**

bought the sun — and the flow - ers where there used to be rain.

15

**F** **EM11**

My yes - ter - day — was blue dear,

18

**A7sus4** **DM7**

to - day I'm — part of you dear. — My lone - ly nights — are

21

**G7sus4** **C7sus4**

through dear — since you said you were mine.

24 **C7sus4** **Gm7** **C7sus4**

What a diff - 'rence a day made there's a rain - bow be -

27 **F** **A<sup>b</sup>13** **Gm7**

- fore me, skies a - bove can't be storm - y

30 **C7sus4** **F7** **CM7** **F7**

since that mo - ment of bliss; that thrill - ing kiss.


33 **B<sup>b</sup>** **E<sup>b</sup>7<sup>b</sup>5**

It's hea - ven when you find ro - mance on your

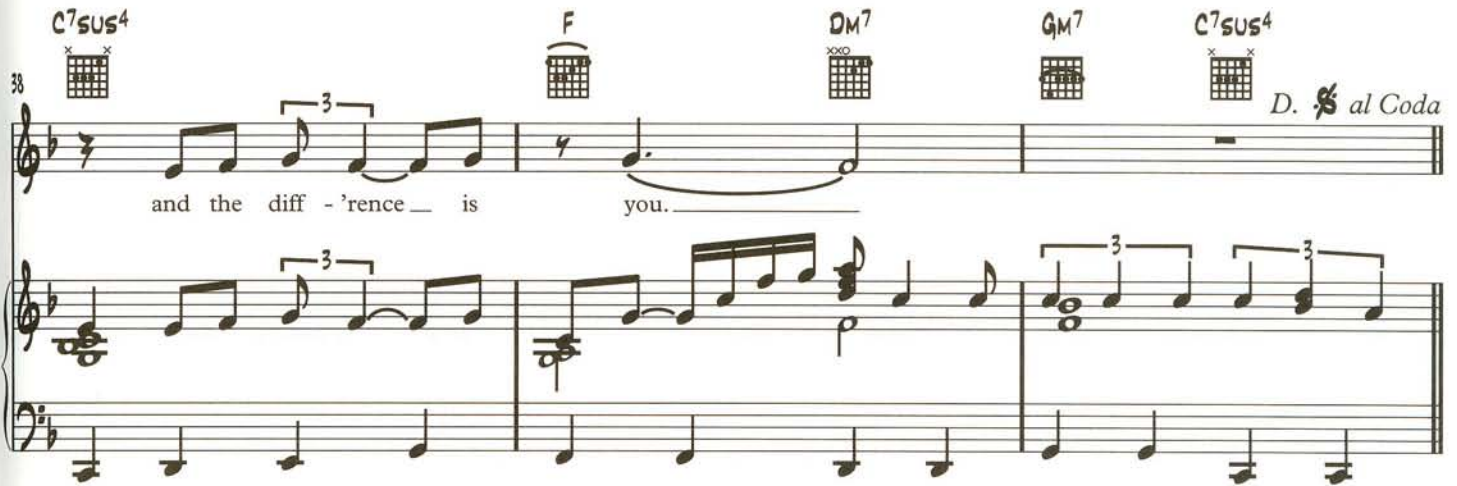
35 **AM7** **A<sup>b</sup>13** **Gm7** *To Coda* 

men - u. \_\_\_\_\_ What a diff - 'rence \_\_\_ a day made \_\_\_



38 **C7sus4** **F** **DM7** **Gm7** **C7sus4** *D.  al Coda*

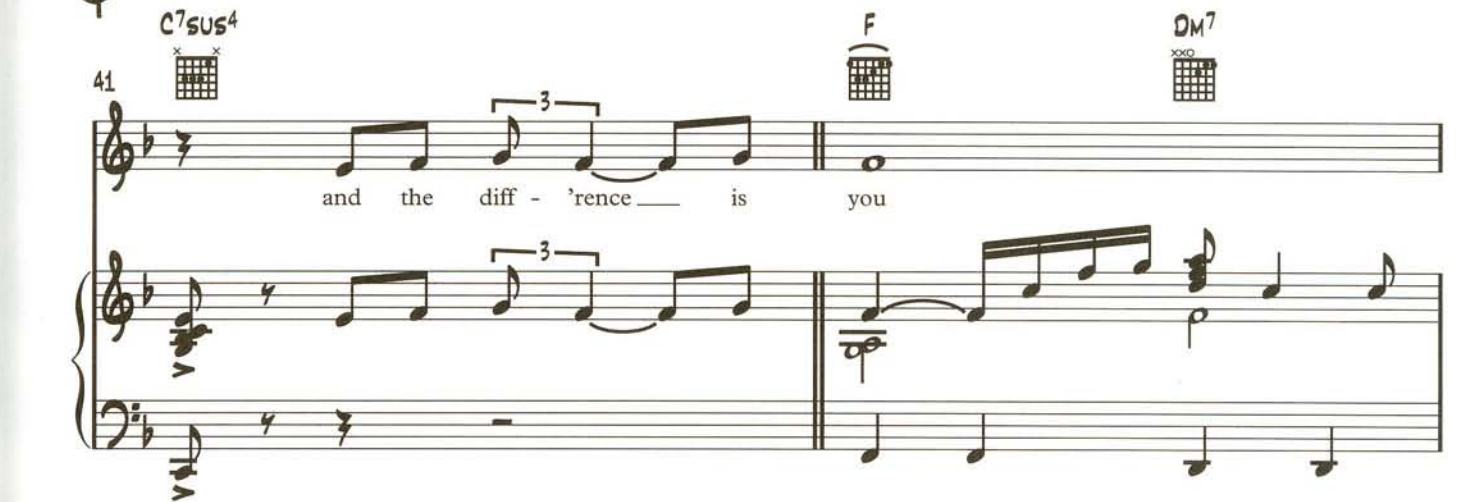
and the diff - 'rence \_\_\_ is you. \_\_\_\_\_



 **CODA**

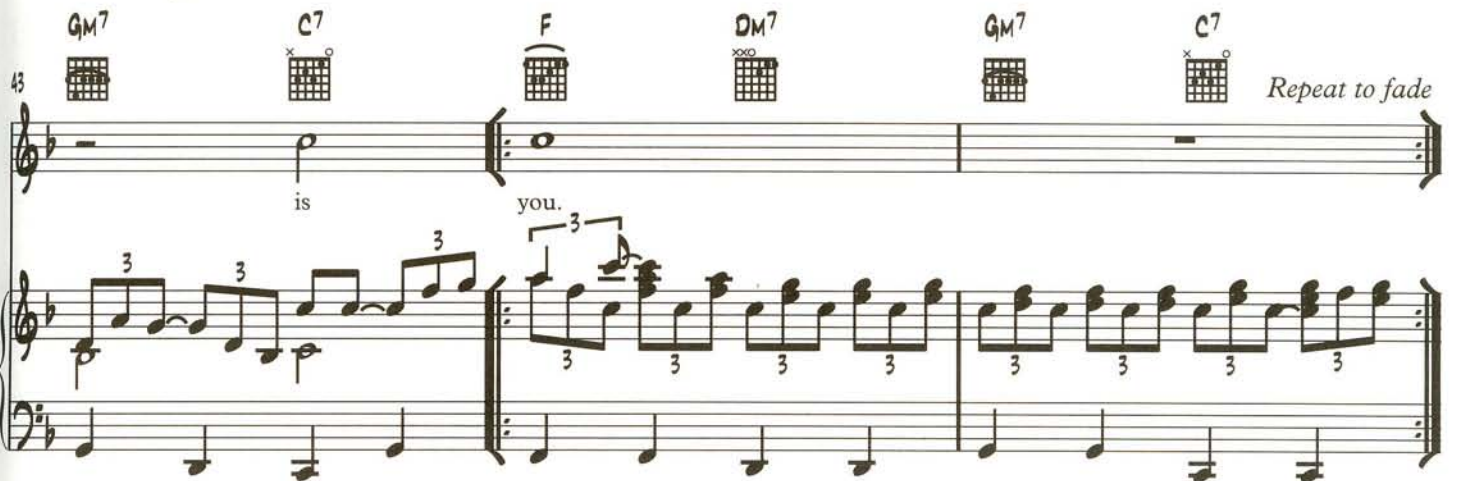
41 **C7sus4** **F** **DM7**

and the diff - 'rence \_\_\_ is you



43 **Gm7** **C7** **F** **DM7** **Gm7** **C7** *Repeat to fade*

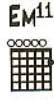
is you.



# THESE ARE THE DAYS

WORDS AND MUSIC BY BEN CULLUM

♩ = 77



Musical notation for the first system, including treble and bass clefs, notes, and rests.



Musical notation for the second system, including treble and bass clefs, notes, and rests.



Musical notation for the third system, including treble and bass clefs, notes, and rests.

These are the days — that I've been miss - ing; — give me the taste,



Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

give me the joy — of sum - mer wine.

9

G FMAJ7 EM11 A7

These are the days that bring new mean - ing; I feel the still -

11

AM7 D11 G

- ness of the sun and I feel fine.

13

B E AM7

Some - times when the nights are clos - ing ear - ly

15

Dsus4 G

I re - mem - ber you and I start to smile.



17

E AM7

Ev - en though\_ now you don't\_ want to know me\_ I get on by\_

Musical notation for measures 17-18, including vocal line and piano accompaniment.

19

Dsus4 A<sup>b</sup>MAJ7#11 B<sup>b</sup>MAJ13

\_\_\_\_\_ and I go the ex - tra mile.\_\_\_\_

Musical notation for measures 19-20, including vocal line and piano accompaniment.

21

C G F7#11 EM11 A7

These are the times\_ of love and mean - ing;\_\_\_\_\_ ice of the heart

Musical notation for measures 21-22, including vocal line and piano accompaniment.





23

AM7 D11 G C


melt - ed a - way\_ and found the light.\_\_\_\_\_

Musical notation for measures 23-24, including vocal line and piano accompaniment.





25

G  F#M#7  E#M#11  A7 


These are the days\_\_\_ of end - less dream - ing;\_\_\_ trou - bles of life







27

A#M7  D#11  G  C 


float - ing a - way\_\_\_ like a bird in flight. \_\_\_ These are the days,\_\_\_







29


G  C  G7  C 





\_\_\_ these are the days,\_\_\_ these are\_\_\_ the days. \_\_\_






31

G  C  G  C 







33    




Da da da da da da da da da da. \_\_\_\_\_ Da da da da

35   




da da da da da da da da da. \_\_\_\_\_

37    


Da da da da da da da da da da da da da da da. \_\_\_\_\_ Da da da da



39   

da da da da da da da da da. \_\_\_\_\_

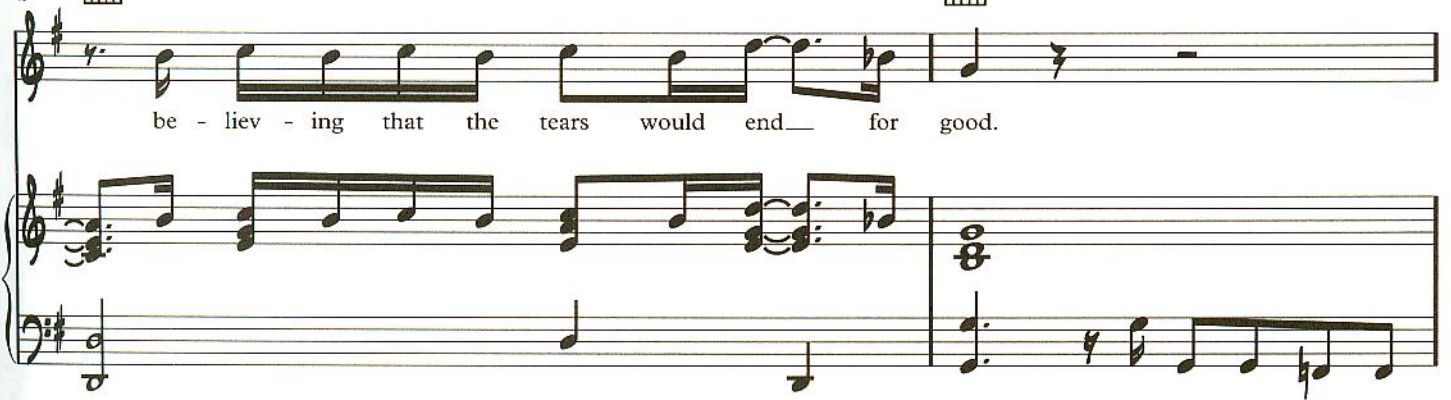
41 **E**  **E**  **AM7** 



Thought you said our love would last\_\_\_ for ev - er\_\_\_




43 **Dsus4**  **G** 




be - liev - ing that the tears would end\_\_\_ for good.



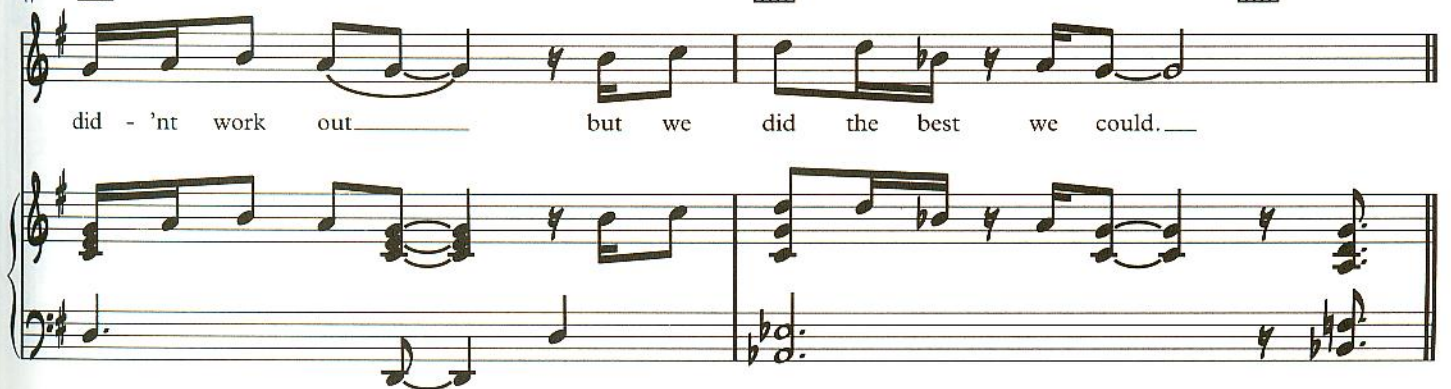
45 **E**  **AM7** 

I told you that we'd get through a - ny weath - er,\_\_\_ may - be that



47 **Dsus4**  **A<sup>b</sup>MA7<sup>#11</sup>**  **B<sup>b</sup>MA13** 

did - 'nt work out\_\_\_ but we did the best we could. \_\_\_



49 **F** **G** **F7#11** **EM11** **A7**

These are the days\_ that I've been miss - ing;\_ give me the taste,

51 **AM7** **D11** **G** **C**

give me the joy\_ of sum - mer wine.

53 **G** **FMA7** **EM11** **A7**

These are the days\_ that bring new mean - ing;\_ I feel the still -

55 **AM7** **D7sus4** **rall.** **G** **C** **G**

- ness of the sun\_ and I feel fine.

# SINGIN' IN THE RAIN

WORDS BY ARTHUR FREED  
MUSIC BY NACIO HERB BROWN

♩ = 93

E<sup>b</sup>MA7#11

D<sup>b</sup>MA7#11

Musical notation for the first system, including guitar chord diagrams for E<sup>b</sup>MA7#11 and D<sup>b</sup>MA7#11. The system features a vocal line with a fermata and the lyrics "I'm", and a piano accompaniment with a rhythmic pattern of eighth notes.

3 **A** E<sup>b</sup> FM7 GM7

Musical notation for the second system, including guitar chord diagrams for E<sup>b</sup>, FM7, and GM7. The system features a vocal line with the lyrics "sing - ing in the rain, just sing - ing in the rain..." and a piano accompaniment.

6 A<sup>b</sup> E<sup>b</sup> CM7

Musical notation for the third system, including guitar chord diagrams for A<sup>b</sup>, E<sup>b</sup>, and CM7. The system features a vocal line with the lyrics "What a glo - ri - ous feel - ing I'm..." and a piano accompaniment.

9 A<sup>b</sup> CM

Musical notation for the fourth system, including guitar chord diagrams for A<sup>b</sup> and CM. The system features a vocal line with the lyrics "hap - py a - gain. I'm laugh - - - ing at clouds..." and a piano accompaniment.

CM MA7

CM7

F7

12



so dark up a - bove, the sun's

FM7

Bb7b9

Db9

C7#9

BMA7#11

15



in my heart and I'm read - y for love,

Db9

C7#9

BMA7#11

18



for love. Let the

B

Eb

FM7

Gm7

21



storm - y - clouds chase ev - 'ry - one from the place.

24   




Come on with the rain I've a



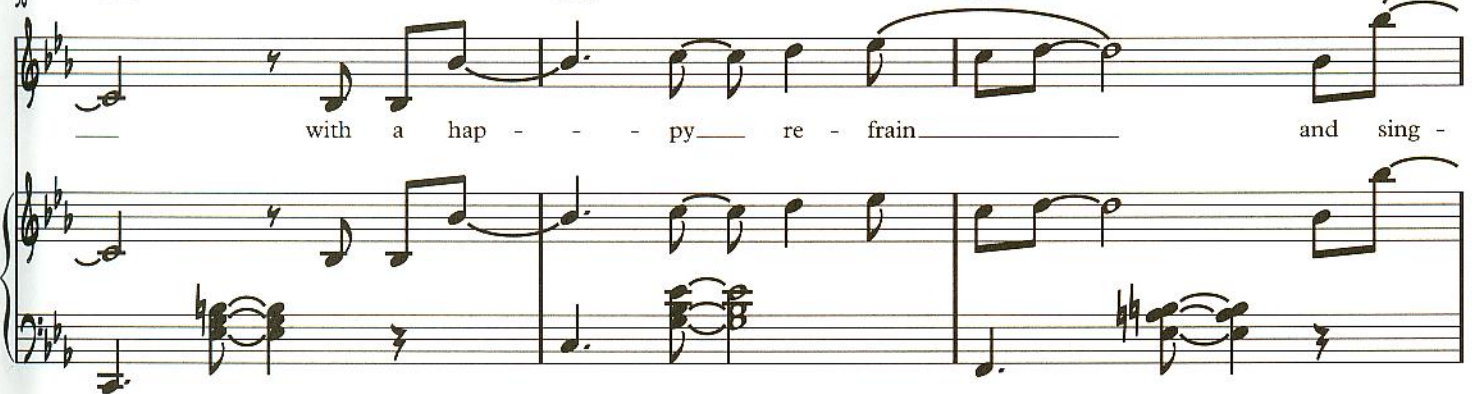
27  



smile on my face. I walk down the lane



30   

with a hap - - - py re - frain and sing -



33  

ing sing - ing in the rain,





D<sup>b</sup>9

C7#9

BMAJ7#11

35



in the rain.

D<sup>b</sup>9

C7#9

BMAJ7#11

E<sup>b</sup>MAJ7

37



Da ba do do do do do

D<sup>b</sup>MAJ7

E<sup>b</sup>MAJ7#11

D<sup>b</sup>MAJ7#11

40



do da do.

La la la la la la la la la la

E<sup>b</sup>MAJ7#11

D<sup>b</sup>MAJ7#11

D<sup>b</sup>MAJ7#11

43



la la la la la la la la la la

la la la la I'm

46

**D** **E<sup>b</sup>** **FM<sup>7</sup>** **Gm<sup>7</sup>**

sing - ing in the rain, just sing - ing in the rain.

49

**A<sup>b</sup>** **E<sup>b</sup>** **CM<sup>7</sup>**

What a glo - ri - ous feel - ing

52

**A<sup>b</sup>** **CM**

I'm hap - py a - gain. I walk down the lane

55

**CM MA<sup>7</sup>** **CM<sup>7</sup>** **F<sup>7</sup>**

with a hap - - - py re - frain and sing -

FM7



Bb7b9



Db9



C7#9



BMA7#11



58

- ing, sing - ing in the rain,

Musical notation for measures 58-60, including vocal line and piano accompaniment.

61

(1st time only)

Db9



C7#9



BMA7#11



in the rain,

Musical notation for measures 61-62, including vocal line and piano accompaniment.

63

EbMA7



in the rain. Da ba do do do do do

Musical notation for measures 63-64, including vocal line and piano accompaniment.

65

DbMA7



EbMA7



DbMA7



Repeat to fade

do da do Da ba do do do do do da do

Musical notation for measures 65-67, including vocal line and piano accompaniment.

# TWENTYSOMETHING

WORDS AND MUSIC BY JAMIE CULLUM

Rubato  $\text{♩} = 90$ 

F#M



D7



F#M



D7



Musical notation for the first system, including vocal line and piano accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4. The tempo is marked 'Rubato' with a quarter note equal to 90. The lyrics 'Af - ter' are written under the vocal line.

Musical notation for the second system, including vocal line and piano accompaniment. The lyrics 'years of ex - pen - sive ed - u - ca - tion a' are written under the vocal line. Chord diagrams for F#M and D7 are provided above the system.

Musical notation for the third system, including vocal line and piano accompaniment. The lyrics 'car full of books and an - ti - ci - pa - tion, I'm an' are written under the vocal line. Chord diagrams for F#M and G7 are provided above the system. Triplet markings (3) are present over the piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics 'ex - pert on Shake - speare and that's a hell of a lot but the' are written under the vocal line. Chord diagrams for F#M and EM are provided above the system. Triplet markings (3) are present over the piano accompaniment.

8 **C#M<sup>b6</sup>** **C7#11**

world don't need scho - lars as much as I thought.

Drum fill

Swing feel ♩ = 170

10 **F#M** **D7** (2nd time)

May - be

14 **A** **F#M** **D7**

I'll go trav - - 'ling for a year, -

18 **F#M** **G7**

find - ing my - self or start a car - eer.

F#M

EM7

21

I could work for the poor,— though I'm hun - gry for fame,— we

C#M<sup>b6</sup>

C7#11

24

all seem so diff - 'rent but we're just the same. May - be

Drum fill

8

F#M

D7

27

go to the gym — so I don't get fat.

F#M

30

Aren't things more ea - sy — with a tight

33 **G7** **F#M**

six pack? — Who knows the ans - wers,

36 **EM7** **C#Mbb** **C7#11**

who do you trust? I can't ev - en se - par - ate love from lust.

39 **C** **F#M**

May - be move back home — and pay

Drum fill

42 **D7** **F#M**

off my loans, work - ing nine to five —

46 **G7** **F#M**

ans - wer - ing phones. Don't make me live for my

49 **EM7** **C#Mb6** **C7#11**

fri - day nights, drink - ing eight pints and get - ting in fights.

Drum fill

53 **D** **F#M** **D7**

57 **E** **F#M** **D7**

Piano solo

61 **F#M** **D7**

Horns backing



65 **F#M** **D7**

69 **F#M** **D7**

I don't

73 **F** **F#M** **EM7** **C#Mb6**

want to get up just let me lie in; leave me a-lone I'm a

76 **C7#11** **BMA7**

twen - ty some - thing. May - be I'll just

Bossa feel even s

80 **F#MA7** **BMA7**

fall in love that could solve

83 **F#MAJ7** **BMAJ7**

it all. Phi - lo - so - phers - say

87 **F#MAJ7**

that that's e - - nough; there

90 **DMAJ7** **C#AUG7**

sure - ly must be more oo.

94 **F#M** **D9** **Swing feel**

98 **F#M** **D7**

Love ain't the ans - wer nor is work, the

102 **F#M** **G7**

truth e - ludes me so much it hurts. \_

105 **F#M** **EM7**

But I'm still hav - ing fun and I guess that's the key, I'm a

108 **C#mb6** **C7#11**

tween - ty some - thing and I'll keep be - ing me. \_

111 **J**

115 **K** **F#M** **D<sup>9</sup>**

Do do and do do and do and do do do do do do and do do

118 **F#M**

and do and do do do do do do do and do do and do and do do do do

121 **D<sup>9</sup>** **F#M**

do and do do and do and do do do do do do do and do do

124 **D<sup>9</sup>** **G7**

and do and do do do do do do do and do do and do and do do do.

# BUT FOR NOW

WORDS AND MUSIC BY BOB DOROUGH

Ballad ♩ = 80

CM E<sup>b</sup>/B<sup>b</sup> AM7<sup>b</sup>5 A<sup>b</sup> CM/G A<sup>b</sup> AM7<sup>b</sup>5 G7<sup>#</sup>9

The first system of music features a piano accompaniment in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. Above the staff, eight guitar chord diagrams are provided for the first eight measures: CM, E<sup>b</sup>/B<sup>b</sup>, AM7<sup>b</sup>5, A<sup>b</sup>, CM/G, A<sup>b</sup>, AM7<sup>b</sup>5, and G7<sup>#</sup>9.

Rubato

5 **A** CM E<sup>b</sup>/B<sup>b</sup> AM7<sup>b</sup>5 A<sup>b</sup>

Sure I know you'd like to have me talk a - bout my fu - ture and a

The second system begins with a vocal line starting at measure 5. The lyrics are "Sure I know you'd like to have me talk a - bout my fu - ture and a". The piano accompaniment continues with a similar melodic and harmonic pattern. Above the staff, four guitar chord diagrams are provided: CM, E<sup>b</sup>/B<sup>b</sup>, AM7<sup>b</sup>5, and A<sup>b</sup>. A box labeled 'A' is placed above the first measure of the piano part.

7 CM/G A<sup>b</sup> AM7<sup>b</sup>5 G7<sup>#</sup>9

mil - lion words or so to fill you in a - bout my past.

The third system continues the piano accompaniment. The lyrics "mil - lion words or so to fill you in a - bout my past." are written below the staff. Above the staff, four guitar chord diagrams are provided: CM/G, A<sup>b</sup>, AM7<sup>b</sup>5, and G7<sup>#</sup>9.

9 CM E<sup>b</sup>/B<sup>b</sup> AM7<sup>b</sup>5 A<sup>b</sup>

Have I sis - ters or a bro - ther? When's my birth - day? How's my mo - ther?

The fourth system continues the piano accompaniment. The lyrics "Have I sis - ters or a bro - ther? When's my birth - day? How's my mo - ther?" are written below the staff. Above the staff, four guitar chord diagrams are provided: CM, E<sup>b</sup>/B<sup>b</sup>, AM7<sup>b</sup>5, and A<sup>b</sup>.

11

CM/G      A<sup>b</sup>      AM7<sup>b5</sup>      B<sup>b</sup>13<sup>SUS</sup>4

Well my dear, in time I'll ans - wer all those things you asked. \_\_\_\_\_ But for

14

$\text{♩} = 70$   
B      E<sup>b</sup>      CAUG7<sup>#9</sup>      FM7      FM7      B<sup>b</sup>7<sup>SUS</sup>4

now I'll just say I love you; \_\_\_\_\_ noth - ing more seems im - port - ant some -

17

E<sup>b</sup>      D7<sup>#5</sup>      GM7      CAUG7<sup>#9</sup>      FM7

-how. And to - mor - row can wait come what - ev - er, \_\_\_\_\_ let me

20

FM7      B<sup>b</sup>13<sup>SUS</sup>4      E<sup>b</sup>      G7<sup>#5</sup>

love you for - ev - er, but right now, right now. \_\_\_\_\_

22  $\text{♩} = 95$

C  $\text{CM}$   $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{A}^{\flat}$   $\text{CM}/\text{G}$   $\text{A}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{G7}^{\sharp 9}$

26  $\text{♩} = 80$

D  $\text{CM}$   $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{A}^{\flat}$

Some fine day when we go walk - ing we'll take time for id - le talk - ing,

28  $\text{CM}/\text{G}$   $\text{A}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{G7}^{\sharp 9}$

shar - ing eve - ry feel - ing as we watch each oth - er smile.

30  $\text{CM}$   $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{A}^{\flat}$

I'll hold your hand, you'll hold my hand, we'll say things we ne - ver have planned,

32  $\text{CM}/\text{G}$   $\text{A}^{\flat}$   $\text{AM7}^{\flat 5}$   $\text{B}^{\flat}13\text{sus}4$

then we'll get to know each oth - er, in a lit - tle while. But for

♩ = 70

35 **E** **E<sup>b</sup>** **C7<sup>#5</sup>** **FM7** **FM7** **B<sup>b</sup>7**

now let me say I love you; — la - ter on there'll be time for so much

38 **E<sup>b</sup>** **D7<sup>#5</sup>** **Gm7** **C7<sup>#5</sup>** **FM7**

more. But for now, mean - ing now and for - ev - er, — let me

♩ = 90

41 **FM7** **B<sup>b</sup>13sus4** **E<sup>b</sup>** **G7** **F** **CM** **E<sup>b</sup>/B<sup>b</sup>** **AM7<sup>bs</sup>** **A<sup>b</sup>**

kiss you my dar - ling, then once more, once more.

45 **CM/G** **A<sup>b</sup>** **AM7<sup>bs</sup>** **G7<sup>#9</sup>** **CM** **E<sup>b</sup>/B<sup>b</sup>** **AM7<sup>bs</sup>** **A<sup>b</sup>**



CM/G

A<sup>b</sup>

AM7<sup>b5</sup>

B<sup>b</sup>13<sup>SUS</sup>4

E<sup>b</sup>

C7<sup>#5</sup>

FM7

49

But for now let me say I love you; - la - ter

53

on I must know much more of you. But for now, here and now, how I

56

love you, - - - as you are in my arms I love you, - - - I

rall. - - -

59

love you, I love you.

# OLD DEVIL MOON

WORDS BY E. Y. HARBURG  
MUSIC BY BURTON LANE

Rubato ♩ = 130

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a rubato tempo. The first staff is the treble clef and the second is the bass clef. Measure 1 has a whole note chord in the treble and a whole note chord in the bass. Measure 2 has a half note chord in the treble and a half note chord in the bass. Measure 3 has a half note chord in the treble and a half note chord in the bass. Measure 4 has a half note chord in the treble and a half note chord in the bass. There are triplets in the bass line in measures 2 and 4.

Musical notation for the second system, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a rubato tempo. The first staff is the treble clef and the second is the bass clef. Measure 5 has a half note chord in the treble and a half note chord in the bass. Measure 6 has a half note chord in the treble and a half note chord in the bass. Measure 7 has a half note chord in the treble and a half note chord in the bass. Measure 8 has a half note chord in the treble and a half note chord in the bass. There is a triplet in the bass line in measure 5.

Musical notation for the third system, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a rubato tempo. The first staff is the treble clef and the second is the bass clef. Measure 9 has a half note chord in the treble and a half note chord in the bass. Measure 10 has a half note chord in the treble and a half note chord in the bass. Measure 11 has a half note chord in the treble and a half note chord in the bass. Measure 12 has a half note chord in the treble and a half note chord in the bass. A 'rall.' marking is above the first staff in measure 10, with a dashed line extending to the end of the system.

13 ♩ = 110

Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a rubato tempo. The first staff is the treble clef and the second is the bass clef. Measure 13 has a half note chord in the treble and a half note chord in the bass. Measure 14 has a half note chord in the treble and a half note chord in the bass. Measure 15 has a half note chord in the treble and a half note chord in the bass. Measure 16 has a half note chord in the treble and a half note chord in the bass. The lyrics are: I look at you and sud - den - ly some - thing in your eyes I

17

rall. - - - - -

see soon be - gins be - witch - ing me.

♩ = 185 Swing

21

F13 Eb7 F13 Eb7

25

**A** F13 Eb7 F13

I look at you and sud - den - ly

28


Eb7 F13 Eb7

some - thing in your eyes I see soon be - gins be - witch - ing

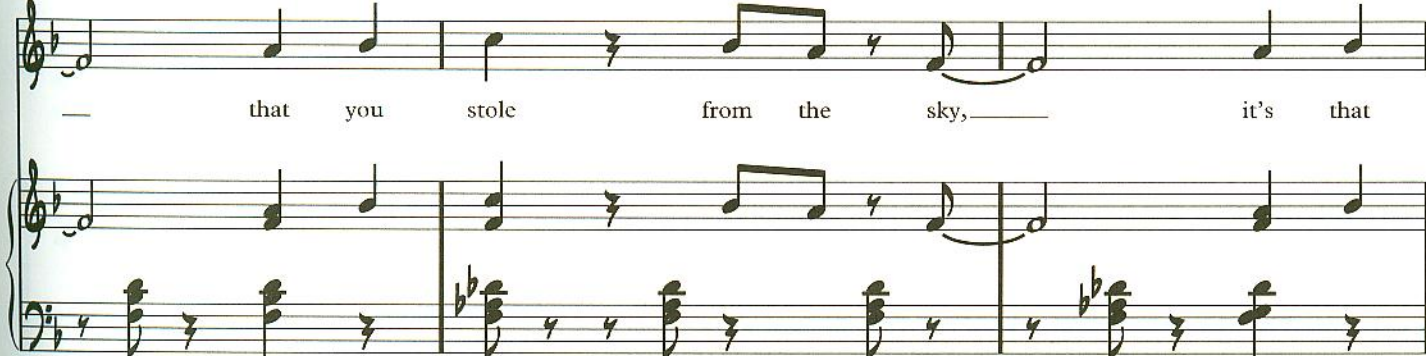
31  





me. It's that old de - vil moon —




34 

— that you stole from the sky, — it's that



37    

old dev - il moon in your eye.



40 

You and your glance makes this ro - mance too hot to



43 **DMAJ<sup>7</sup>** **DM<sup>7</sup>**

han - dle. Stars in the night bla - zing their

Musical notation for measures 43-45, including vocal line and piano accompaniment.

46 **G<sup>7</sup>** **Csus<sup>4</sup>**

light can't hold a can - dle to your raz - zle daz - zle.

Musical notation for measures 46-48, including vocal line and piano accompaniment.

49 **B** **F<sup>13</sup>** **E<sup>b</sup>7** **F<sup>13</sup>**

You got me fly - ing high and wide.

Musical notation for measures 49-51, including vocal line and piano accompaniment.

52 **E<sup>b</sup>7** **F<sup>13</sup>** **E<sup>b</sup>7**

on a mag - ic car - pet ride. Full of but - ter - flies in -

Musical notation for measures 52-54, including vocal line and piano accompaniment.

55

F13

B<sup>b</sup>MAT<sup>9</sup>

- side, I just wan - na cry, wan - na croon, — want to

59

B<sup>b</sup>M<sup>9</sup>

A<sup>b</sup>M<sup>11</sup>

D<sup>b</sup>7

C<sup>13</sup>

laugh like a loon. — It's that old dev - il moon in your

63

F13

E<sup>b</sup>7

F13

E<sup>b</sup>7

eye. Just when I

67

F13

E<sup>b</sup>7

F13

A<sup>b</sup>M<sup>11</sup>

think I'm free as a dove, old dev - il moon —

71

D7<sup>b5</sup> G<sup>9</sup>SUS<sup>4</sup> Csus<sup>4</sup> F7<sup>#11</sup>

— deep in your eyes — blinds me with love.

74

G<sup>b7</sup>#11 F7<sup>#11</sup> C F7<sup>#11</sup>

I look

78

E<sup>b7</sup> F13 E<sup>b7</sup>

at you and sud - den - ly some - thing in your eyes I see

81

F13 E<sup>b7</sup> F<sup>M</sup>11 E<sup>b</sup>M11 D<sup>b</sup>MAJ<sup>13</sup> FAUG<sup>7</sup>

soon be - gins be - witch - ing me.

85 **g<sup>b</sup>** **B<sup>b</sup>M<sup>9</sup>** **E<sup>b</sup>7**  
Tenor Saxophone solo

89 **A<sup>b</sup>M<sup>11</sup>** **D<sup>b</sup>7** **C<sup>13</sup>** **F<sup>13</sup>**

93 **D** **g<sup>b</sup>** **D<sup>b</sup>7** **G<sup>b</sup>** **A<sup>7</sup>** **DMA<sup>7</sup>**

97 **B<sup>M</sup>7** **C<sup>13</sup>** **F** **A<sup>b</sup>7** **D<sup>b</sup>** **E<sup>7</sup>** **A** **C<sup>13</sup>**

101 **E** **F<sup>13</sup>** **E<sup>b</sup>7** **F<sup>13</sup>** **E<sup>b</sup>7**



F13

E<sup>b</sup>7

F13

105



Musical notation for measures 105-108. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains four measures of slash marks, indicating a guitar accompaniment. The bass staff contains a melodic line with eighth and quarter notes.

B<sup>b</sup>B<sup>b</sup>M<sup>9</sup>E<sup>b</sup>7

109



Musical notation for measures 109-112. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains four measures of slash marks. The bass staff contains a melodic line with eighth and quarter notes.

A<sup>b</sup>M<sup>11</sup>D<sup>b</sup>7

C13

F7<sup>#</sup>11

113



Musical notation for measures 113-116. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains four measures of chords with eighth and quarter notes. The bass staff contains a melodic line with eighth and quarter notes.

F7<sup>#</sup>11G<sup>b</sup>7<sup>b</sup>5

117



Musical notation for measures 117-120. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains four measures of chords with eighth and quarter notes. The bass staff contains a melodic line with eighth and quarter notes. The final two measures (119-120) are marked "Drum fill" and contain slash marks in both staves.

B<sup>b</sup>M<sup>7</sup>E<sup>b</sup>7A1<sup>3</sup>SUS<sup>4</sup>DAUG<sup>7</sup><sup>b</sup>9

121



Musical notation for measures 121-124. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains four measures of chords with eighth and quarter notes. The bass staff contains a melodic line with eighth and quarter notes.

124

**F** **G7** **F7** **G7**

I look at you and sud - den - ly \_\_\_\_\_

127

**F7** **G7** **F7**

some - thing in your eyes I see \_\_\_\_\_ soon be - gins be - witch - ing me.

PEO. \_\_\_\_\_

131




**C** **CM7**

It's that old dev - il moon \_\_\_\_\_ that you stole from the sky, -


135



**F7** **BbM7** **Eb7** **Ab** **D13** **G7**

— it's that old dev - il moon in your eye.

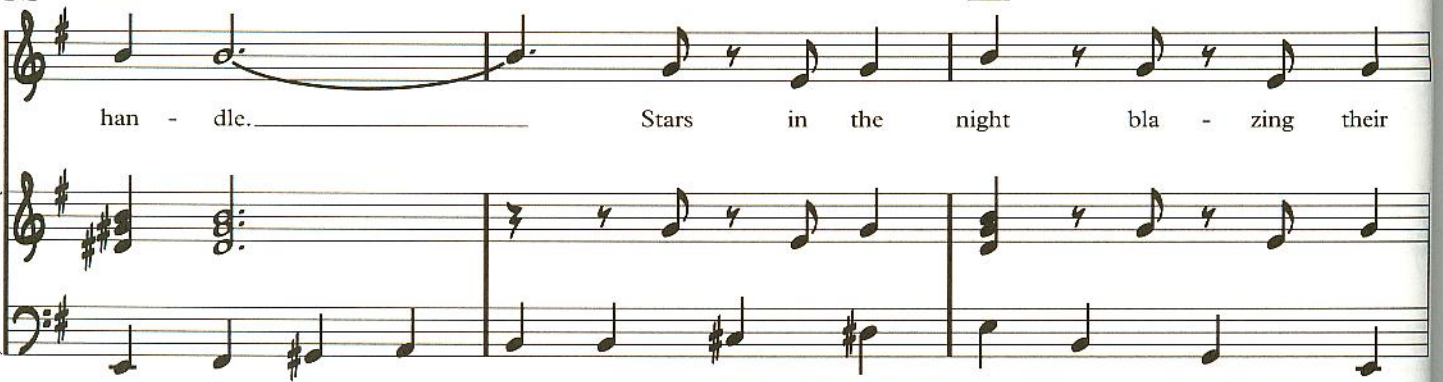
139   



You and your glance makes this ro - mance too hot to




142  





han - dle. \_\_\_\_\_ Stars in the night bla - zing their




145  

light can't hold a can - dle to your raz - zle daz - zle.



148    

You got me fly - ing high and wide \_\_\_\_\_



151

F<sup>9</sup> G<sup>13</sup> F<sup>9</sup>

on a mag - ic car - pet ride. \_\_\_\_\_ Full of but - ter - flies in -

154

G<sup>13</sup> C

- side, I just wan - na cry, wan - na croon, -

157

C<sup>M7</sup> F<sup>7</sup>

\_\_\_\_\_ want to laugh like a loon. \_\_\_\_\_ It's that

160

B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 D<sup>13</sup> G<sup>13</sup> F<sup>7</sup>#11

old dev - il moon in your eyes.

164

G<sup>13</sup> F<sup>7#11</sup> G<sup>13</sup>

Just when I think

167

F<sup>7#11</sup> G<sup>13</sup> B<sup>M11</sup>

I'm free as a dove, old dev - il moon

deep in your eyes blinds me with love.

170

E<sup>AUG</sup>7<sup>b9</sup> A<sup>7</sup>sus<sup>4</sup> D<sup>7</sup>b<sup>9</sup> G<sup>7</sup>b<sup>5</sup>

blinds me with love.

173

A<sup>b</sup>7<sup>b5</sup> G<sup>7</sup>b<sup>5</sup> A<sup>b</sup>7<sup>b5</sup>

blinds me with love.

# I COULD HAVE DANCED ALL NIGHT

WORDS BY ALAN JAY LERNER  
MUSIC BY FREDERICK LOEWE

♩ = 100

drumming on the Piano

I could have

danced all night, I could have

8

danced all night and

10




still have begged for more.

12

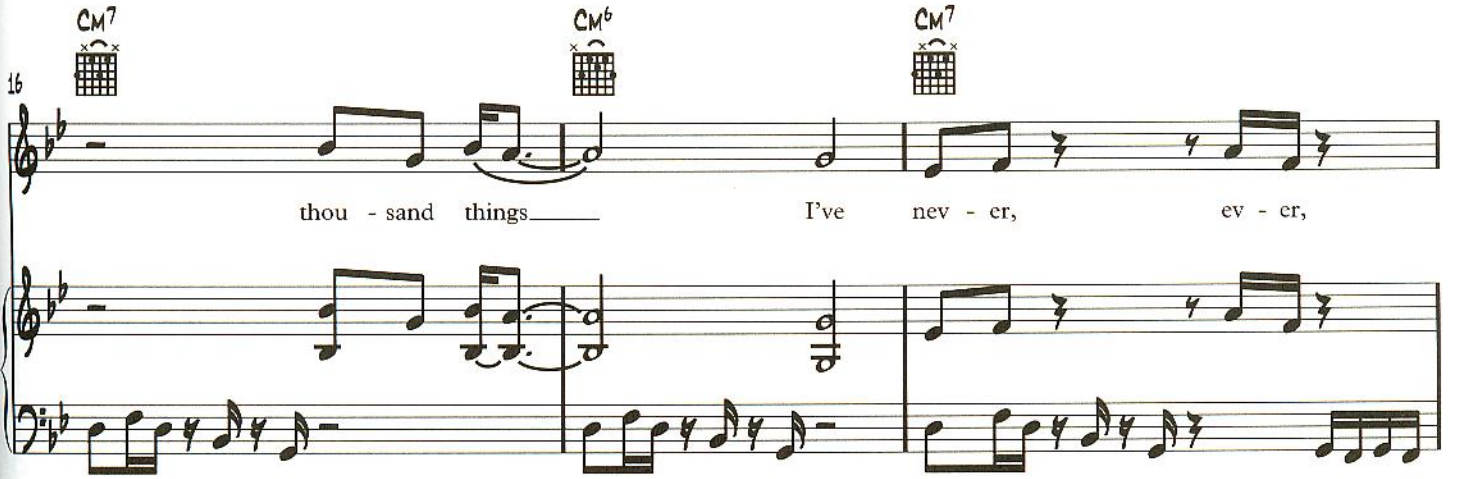
I could have



14

spread my wings and done a

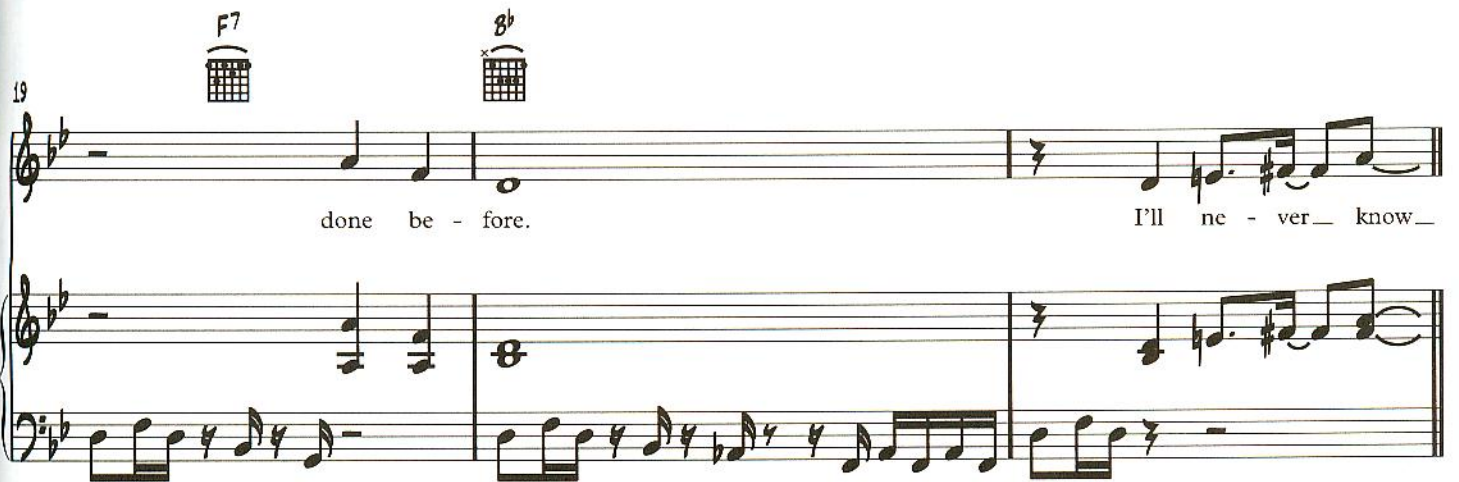
16   

thou - sand things \_\_\_\_\_ I've nev - er, ev - er,



19  

done be - fore. I'll ne - ver know \_\_\_\_\_



22    

\_\_\_\_\_ what made it so \_\_\_\_\_ ex - - cit - - ting, \_\_\_\_\_

Strings





25

**C7** **F** **Gm7** **C7**

but all at once my heart took

28

**F7** **C**

flight. I on - ly know when she

31

— be - gan to dance with me I could have

34

danced, danced, danced all night.

37

Bed I could - n't go

39

to bed. My head's too light to try and set - tle down.

41

Sle - ep, I could - n't sleep to - night,

44

not for all the jewels in the crown.

Musical score for measures 44-45. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 44 contains the lyrics "not for all the jewels in the crown." The piano accompaniment consists of chords and moving lines in both hands.

**E** Piano solo

B<sup>b</sup>

46

Piano solo accompaniment for measures 46-49. The score shows a rhythmic pattern of eighth notes in both the treble and bass staves. The key signature remains two flats.

B<sup>b</sup>

CM<sup>7</sup>

F<sup>7</sup>

50

Piano solo accompaniment for measures 50-53. The score shows a rhythmic pattern of eighth notes in both the treble and bass staves. The key signature remains two flats.

Strings

String line for measures 50-53. The staff shows rests for the first three measures, followed by a melodic phrase in the fourth measure.

CM

CM MA<sup>7</sup>




CM<sup>7</sup>

CM<sup>6</sup>


54

Piano solo accompaniment for measures 54-57. The score shows a rhythmic pattern of eighth notes in both the treble and bass staves. The key signature remains two flats.

String line for measures 54-57. The staff shows a melodic line with a long phrase spanning measures 54-57.

58   





I'll ne - ver know



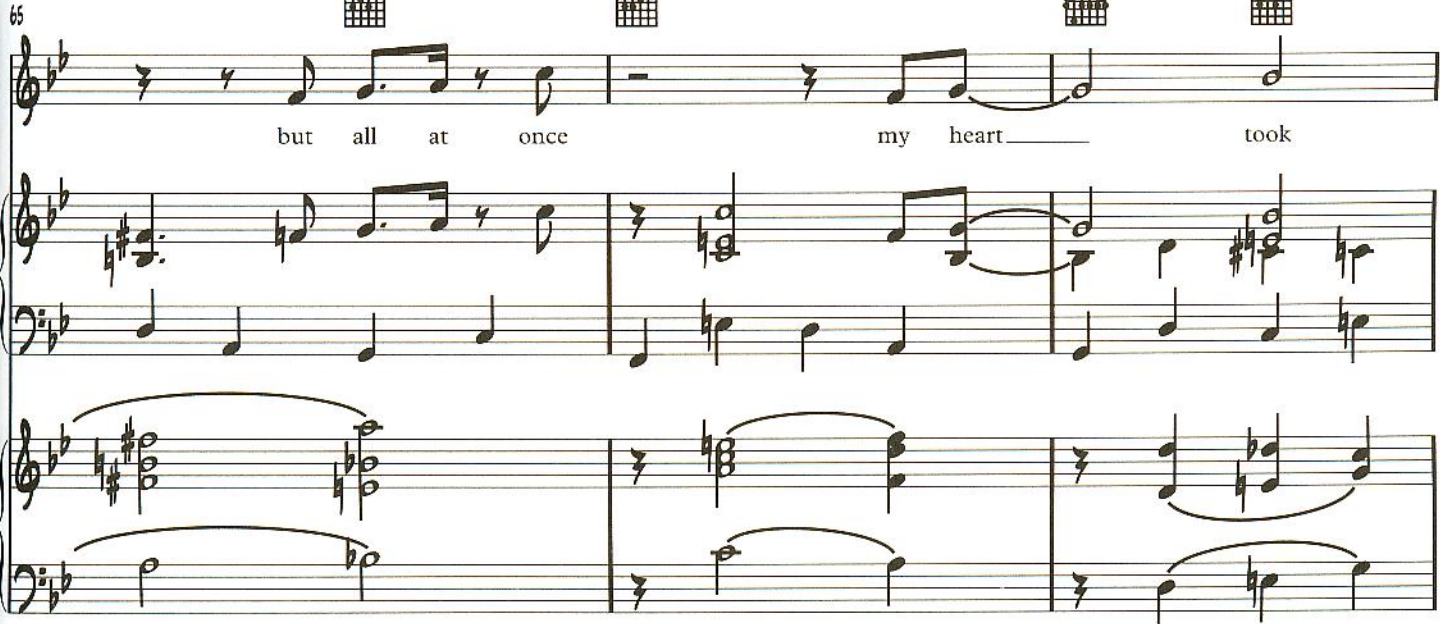
62     

what made it so ex - cit - ing,



65    

but all at once my heart took



68  flight. I on - ly know



Musical score for measures 68-69. The system includes a vocal line with lyrics "flight. I on - ly know", a piano accompaniment, and a guitar part with triplets.

70  when she \_\_\_\_\_ be - gan to dance with \_\_\_\_\_ me \_\_\_\_\_








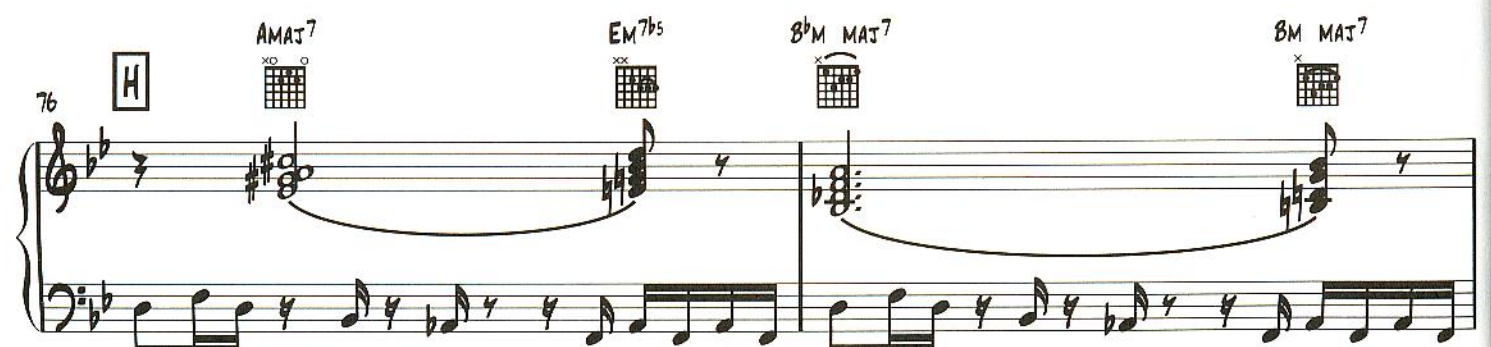
Musical score for measures 70-71. The system includes a vocal line with lyrics "when she \_\_\_\_\_ be - gan to dance with \_\_\_\_\_ me \_\_\_\_\_", a piano accompaniment, and a guitar part.

73   I could have danced, danced, danced. \_\_\_\_\_



Musical score for measures 72-73. The system includes a vocal line with lyrics "I could have danced, danced, danced. \_\_\_\_\_", a piano accompaniment, and a guitar part.

76      \_\_\_\_\_



Musical score for measures 74-75. The system includes a vocal line with lyrics "\_\_\_\_\_ \_\_\_\_\_", a piano accompaniment, and a guitar part.

A<sup>b</sup>M MA7



78

Fm11



Musical notation for measures 78 and 79. Measure 78 features a long sustained chord in the right hand and a rhythmic bass line in the left hand. Measure 79 continues the bass line and introduces a new chord in the right hand.

B<sup>b</sup>7



80

Musical notation for measures 80 and 81. Measure 80 has a chord in the right hand and a rhythmic bass line in the left hand. Measure 81 continues the bass line and has a whole rest in the right hand.

82

Musical notation for measures 82 and 83. Measure 82 has a whole rest in the right hand and a rhythmic bass line in the left hand. Measure 83 continues the bass line and has a chord in the right hand.

84

Musical notation for measures 84 and 85. Measure 84 has a whole rest in the right hand and a rhythmic bass line in the left hand. Measure 85 continues the bass line and has a whole rest in the right hand.

86

Musical notation for measures 86 and 87. Measure 86 has a whole rest in the right hand and a rhythmic bass line in the left hand. Measure 87 continues the bass line and has a whole rest in the right hand.

# BLAME IT ON MY YOUTH

WORDS BY EDWARD HEYMAN  
MUSIC BY OSCAR LEVANT

Slow ballad ♩ = 60

D<sup>b</sup> D<sup>9</sup> D<sup>b</sup> D<sup>9</sup> A D<sup>b</sup> E<sup>b</sup>M<sup>7</sup>

If I ex - spect - ed

FM<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>7</sup>







4

love when first we kissed; blame it on my youth.

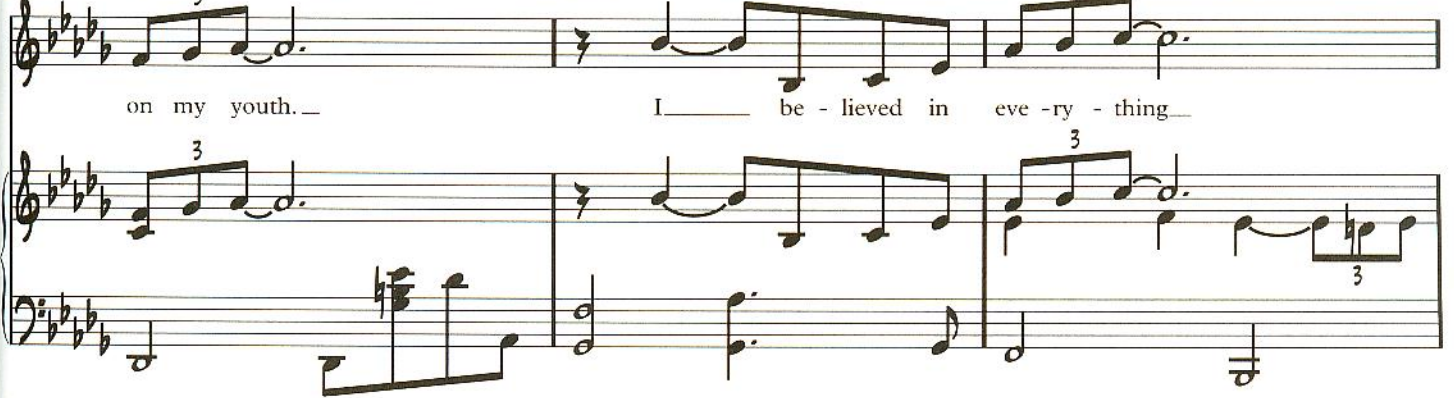
E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>7</sup> A<sup>b</sup>7 FM<sup>7</sup> E<sup>b</sup>M<sup>7</sup> A<sup>b</sup>7






7

If on - ly just for you I did ex - ist; blame it


10      






on my youth. I be - lieved in eve - ry - thing.




13     








like a child of three, you meant more than




16     

a - ny - thing, you meant all the world to me. If



19       

you were on my mind all night and day; blame it on my.





22

$E^bM7$   $E^bM7$   $B^b7$   $E^bM7$   $A^b7$

— youth. If I for - got to eat and sleep and

25

$F^bM7$   $E^bM7$   $A^b7$   $D^b$   $D^b7$   $G^b$   $A^b7$

— pray; — blame it on my youth. — If — I cried a

28

$F^bM7$   $B^b7$   $E^bM7$   $B^b7^b$

lit - tle bit — when first I — learned the truth; —





31

$E^bM7$   $B^b7$   $E^bM7$   $A^b7$   $D^b$


don't blame it on — my heart, blame it on my youth.

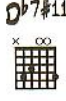

rall. . . .



13    




that I get a kick out of



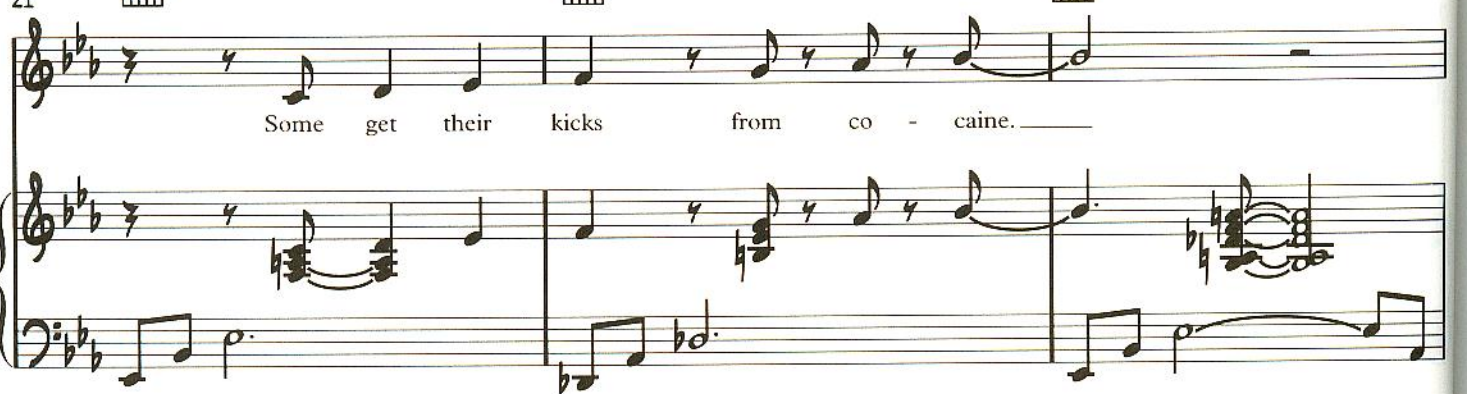
17    




you. —




21   

Some get their kicks from co - caine. —



24   

I'm sure that if I — took



27 **E<sup>b</sup>7#11** **D<sup>b</sup>7#11** **E<sup>b</sup>7#11**

c - ven — one sniff that — would bore me —

30 **D<sup>b</sup>7#11** **G<sup>M</sup>7b5** **C7#9**

ter - rif - ic - 'ly too — that

33 **F<sup>M</sup>7** **B<sup>b</sup>7** **E<sup>b</sup>7#11** **D<sup>b</sup>7#11**

I get a kick out of you. —

37 **E<sup>b</sup>7#11** **D<sup>b</sup>7#11** **E<sup>b</sup>7#11** **D<sup>b</sup>7#11**

41  $E^b7\#11$   $D^b7\#11$   $C$

I get a kick eve - ry

45  $B^bM7$   $E^b7$   $B^bM7$   $E^b7$

time I see you stand - ing there be - fore

49  $G^bM7b5$   $C7b9$   $F^bM7$

me. I get a kick though it's

53  $G^bM7b5$   $C7b9$   $F^b9$

clear to me that you ob - vi - ous - ly do not ad - ore

57 **Fm7** **Bb7** **Eb7#11** **Db7#11**

me. I get no kick in a plane.

*vdff*

61 **Eb7#11** **Db7#11** **Eb7#11**

Fly - ing too

64 **Db7#11** **Eb7#11** **Db7#11**

high with some girl in the sky is my

67 **Eb7#11** **DbMA7#11** **Gm7b5** **C7#9**

i - dea of no - thing to do that

71 **FM7** **Bb7** **Eb7#11** **Db7#11**

I get a kick out of you. —

75 **Eb7#11** **Db7#11** **Eb7#11** **Db7#11**

Vocal ad libs. on D. §

79 **E** **FM7** **Bb7** **Eb** **C7**

Piano solo

83 **FM7** **Bb7** **Eb** **C7**

87 **FM7** **Bb7** **Gm7bs** **C7**

91 **FM7** **Bb7** **Eb** **C7**

95 **F** **B<sup>b</sup>M7** **E<sup>b</sup>7** **B<sup>b</sup>M7** **E<sup>b</sup>7**

99 **B<sup>b</sup>M7** **E<sup>b</sup>7** **G<sup>b</sup>M7<sup>b5</sup>** **C7**

103 **F<sup>b</sup>M7** **G<sup>b</sup>M7<sup>b5</sup>** **C7**

107 **F9** **F<sup>b</sup>M7** **B<sup>b</sup>7**

111 **G** **F<sup>b</sup>M7** **B<sup>b</sup>7** **E<sup>b</sup>** **C7**

115 **F<sup>b</sup>M7** **B<sup>b</sup>7** **E<sup>b</sup>** **C7**

119 **F<sup>b</sup>M7** **B<sup>b</sup>7** **G<sup>b</sup>M7<sup>b5</sup>** **C7**

123 **F<sup>b</sup>M7** **B<sup>b</sup>7** **E<sup>b</sup>** **C7** *To Coda* **E<sup>b</sup>** **C7** *D.  $\$$  al Coda*

CODA

127 **G<sup>b</sup>M7<sup>b5</sup>** **C7** **F<sup>b</sup>M7** **B<sup>b</sup>7**

131 **E<sup>b</sup>7<sup>#11</sup>** **D<sup>b</sup>7<sup>#11</sup>** *Last time* **E<sup>b</sup>7<sup>#11</sup>** *Repeat for ad libs.*



## ALL AT SEA

WORDS AND MUSIC BY JAMIE CULLUM

♩ = 88  
E<sup>b</sup>7sus<sup>4</sup>D<sup>b</sup>9

Piano introduction in E-flat major, 4/4 time. The right hand plays a steady eighth-note accompaniment, and the left hand plays a simple bass line. Pedal points (PED.) are indicated at the end of each measure.

3

A E<sup>b</sup>A<sup>b</sup>E<sup>b</sup>

Vocal line and piano accompaniment for measures 3-5. The vocal line is in E-flat major, 4/4 time. The piano accompaniment provides harmonic support.

I'm all at sea where no one can both -

6

A<sup>b</sup>D<sup>b</sup>G<sup>b</sup>

Vocal line and piano accompaniment for measures 6-8. The vocal line continues the melody. The piano accompaniment features some chordal textures.

- er me. For - got my roots  
I sleep by my - self,

9

D<sup>b</sup>G<sup>b</sup>E<sup>b</sup>A<sup>b</sup>





Vocal line and piano accompaniment for measures 9-11. The vocal line concludes the phrase. The piano accompaniment provides a final harmonic setting.

if on - ly for a day, just me and my thoughts  
I drink on my own, don't speak to no - body

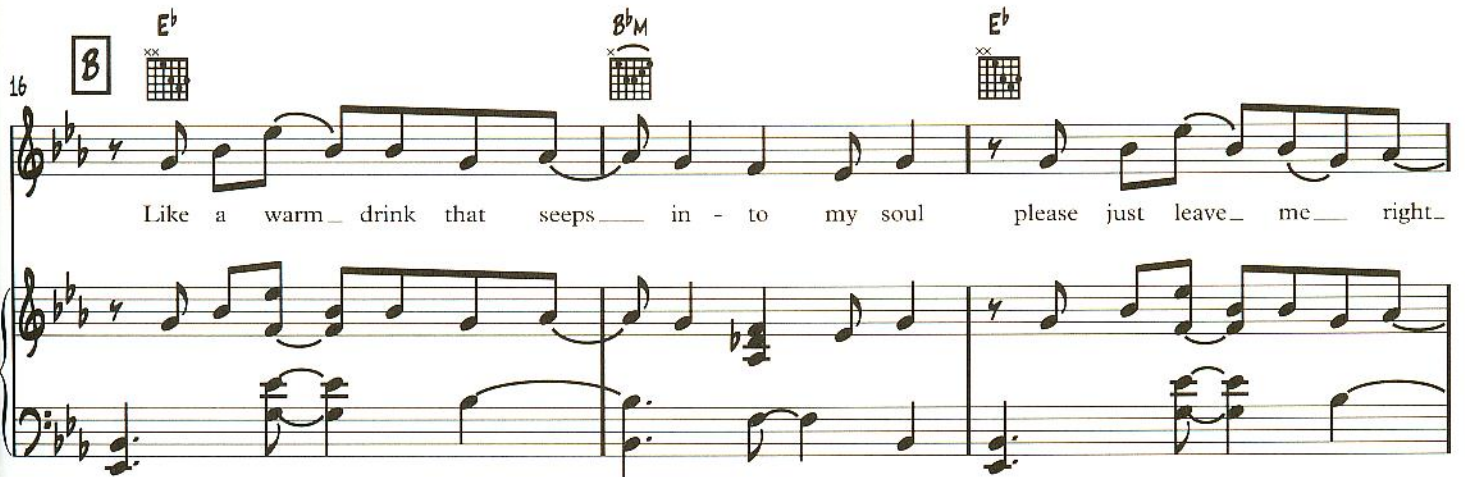
13   





sail - ing — far a - way. \_\_\_\_\_  
 I gave a - way my phone. \_\_\_\_\_



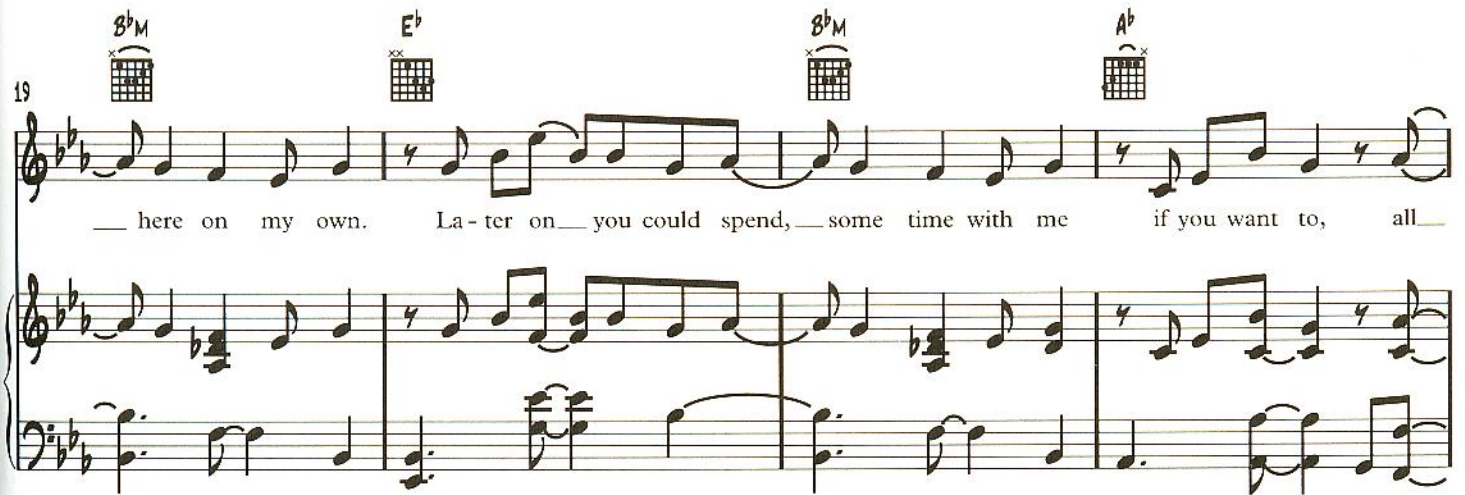
16    




Like a warm — drink that seeps — in - to my soul please just leave — me — right —



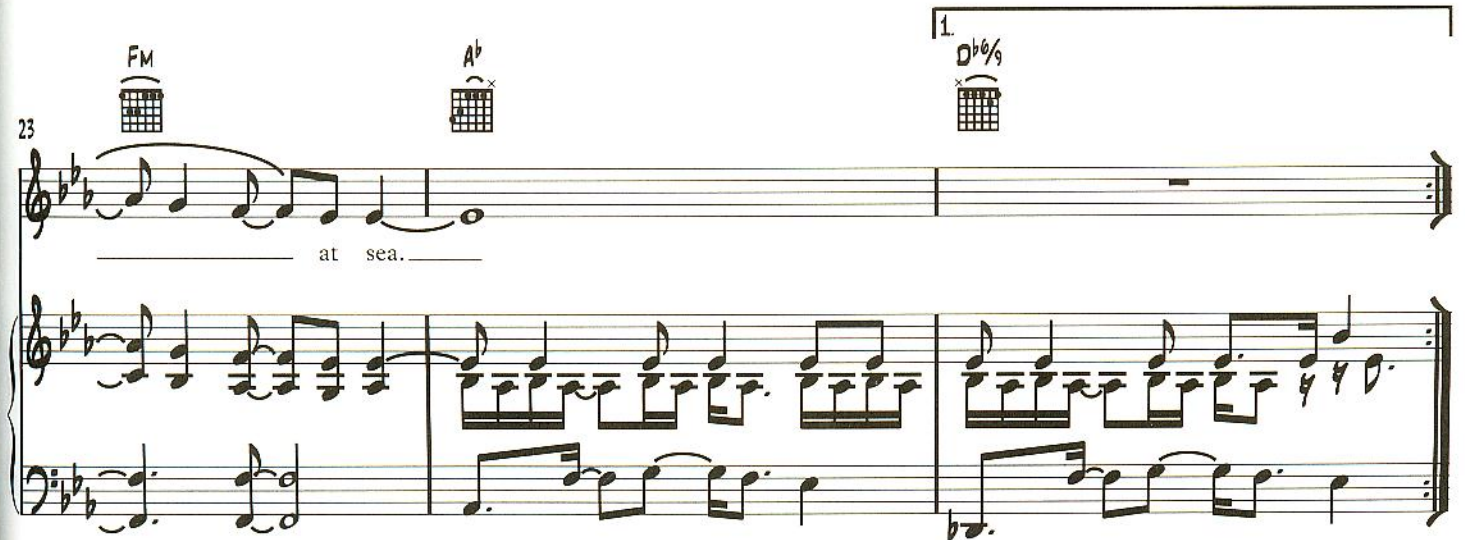
19    

— here on my own. La - ter on — you could spend, — some time with me if you want to, all —



23   

\_\_\_\_\_ at sea. \_\_\_\_\_



C

2.  
D<sup>b</sup>9

E<sup>b</sup>

E<sup>b</sup>SUS4

D<sup>b</sup>

26

Now I need you — more — than ev — er, now I

E<sup>b</sup>

E<sup>b</sup>SUS4

D<sup>b</sup>

29

need you — more — than ev — er — now.

A<sup>b</sup>5

D<sup>b</sup>9

E<sup>5</sup>

31

D

A<sup>b</sup>5

EMAT7#11

D<sup>b</sup>6

33

You don't need it eve - ry day,

35  $B^5$   $B^b$   $AMAT7\#11$

8vb

but some - times don't you just crave,

37  $A^b5$   $EMAT7\#11$   $D^b6$

dis - ap - pear with - - - in your mind.

39  $B^5$   $B^b$   $AMAT7\#11$

You nev - er know what you might find,

41  $A^b5$   $EMAT7\#11$   $D^b6$

so come and spend some time with me,

8<sup>5</sup>



B<sup>b</sup>



EMAT 7#11



43

8<sup>vb</sup>

we will spend it all at sea.

46

E

E<sup>b</sup>

B<sup>b</sup>M

Like a warm drink that seeps in to my soul,

49

E<sup>b</sup>

B<sup>b</sup>M

E<sup>b</sup>

please just leave me right here on my own. La - ter on you could spend

52

B<sup>b</sup>M

A<sup>b</sup>

FM

Repeat & ad lib.

some time with me if you want to all at sea.

# WIND CRIES MARY

WORDS AND MUSIC BY JIMI HENDRIX

$\text{♩} = 80$

E<sup>b</sup> E F E<sup>b</sup> E F E<sup>b</sup> E F



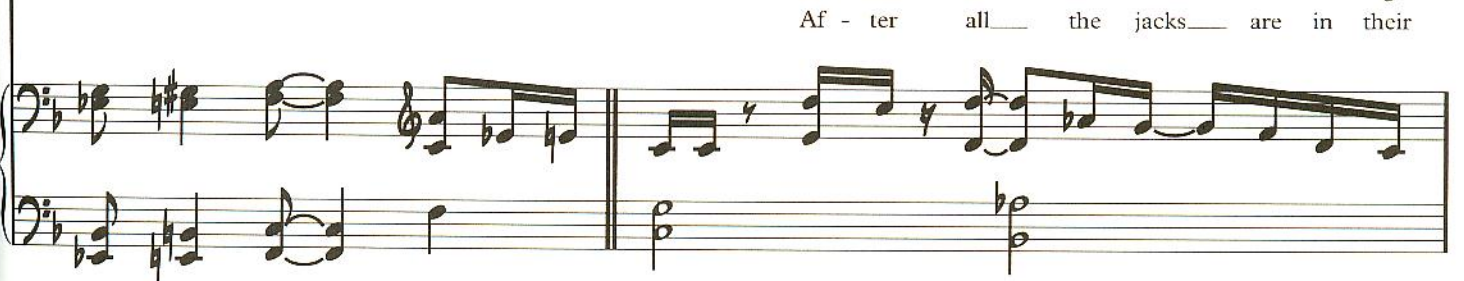
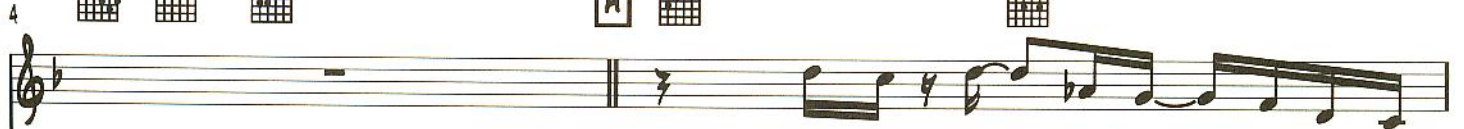
Two bars drums




E<sup>b</sup> E F A C B<sup>b</sup>7



4 Af - ter all the jacks are in their



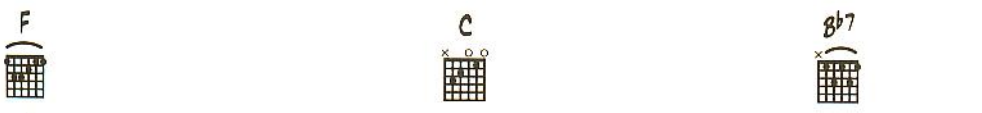
F C B<sup>b</sup>7



6 box - es and the clowns have all gone to



F C B<sup>b</sup>7



8 bed. You can hear hap - pi - ness stag - ger - ing on



10

F G7 B<sup>b</sup> E<sup>b</sup> E F

down the street, foot - prints\_ dress\_ in red. And the

13

G7 B<sup>b</sup> E<sup>b</sup> E F E<sup>b</sup> E F

wind\_ whis - pers Ma - ry\_

16

B C B<sup>b</sup>7 F

A broom\_ is drea - ri - ly sweep - ing

18

C B<sup>b</sup>7 F

up the bro - ken pie - ces of yes - ter - day's\_ life\_

20

C  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$   $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

Some - where \_\_\_\_\_ a queen \_\_\_\_\_ is \_\_\_\_\_ weep - ing, \_\_\_\_\_ some -

22

G7  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  Bb  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  Eb  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  E  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  G7  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  Bb  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

- where \_\_\_\_\_ a king \_\_\_\_\_ has no wife. \_\_\_\_\_ And the wind \_\_\_\_\_ cries

25

Eb  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  E  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  Eb  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$  E  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$




Ma - ry. \_\_\_\_\_

27


C  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  C  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  Bb7  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$




Traf - fic lights \_\_\_\_\_ turn blue to - mor - row




29   








shi - ning emp - ti - ness down on my bed.




31   










A ti - ny is - land it sags down - stream, cos the




33       

life that they live is dead. And the wind screams



36         

Mary.



39

$B^b7$   $F$   $E^b$   $B^b7$

42

$F$   $E^b$   $B^b7$   $G7$

45

$B^b7$   $D^b7$   $E^b$   $E$   $F$




48

$E^b$   $E$   $F$   $E^b$   $E$   $F$   $E^b$   $E$   $F$


51




$E$   $C$   $B^b7$   $F$

Will the wind ev - er re - mem - ber

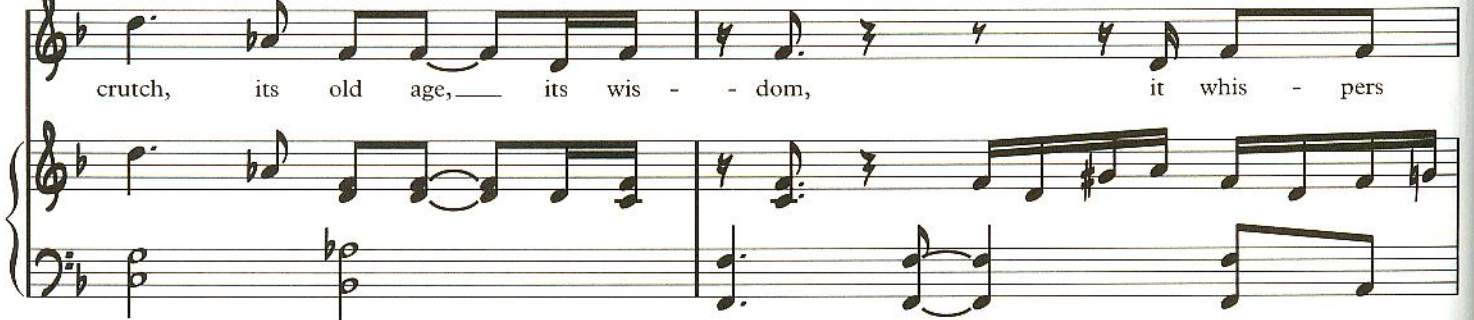
53   








the names it has blown in the past? With its




55   










crutch, its old age, its wis - - dom, it whis - pers




57       









no this won't be the last. And the wind cries




60         

Ma - ry.



63         



# LOVER, YOU SHOULD HAVE COME OVER

WORDS AND MUSIC BY JEFF BUCKLEY

♩ = 130

D



EM



5 **A** D

Look - ing out the door I see the rain fall up - on the fu - ne - ral



7 EM D

mour - ners, \_\_\_\_\_ pa - rad - ing in the wake of sad re -

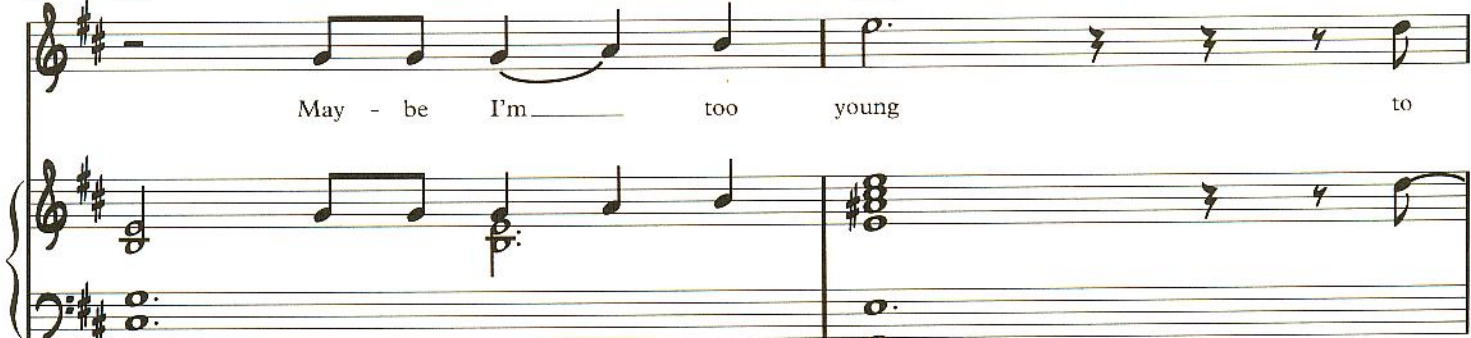
10 EM

- la - tions as the shoes fill up with wa - ter. \_\_\_\_\_




13

C#M7b5  F#7 


May - be I'm \_\_\_\_\_ too young to




15

Bm  G  D 

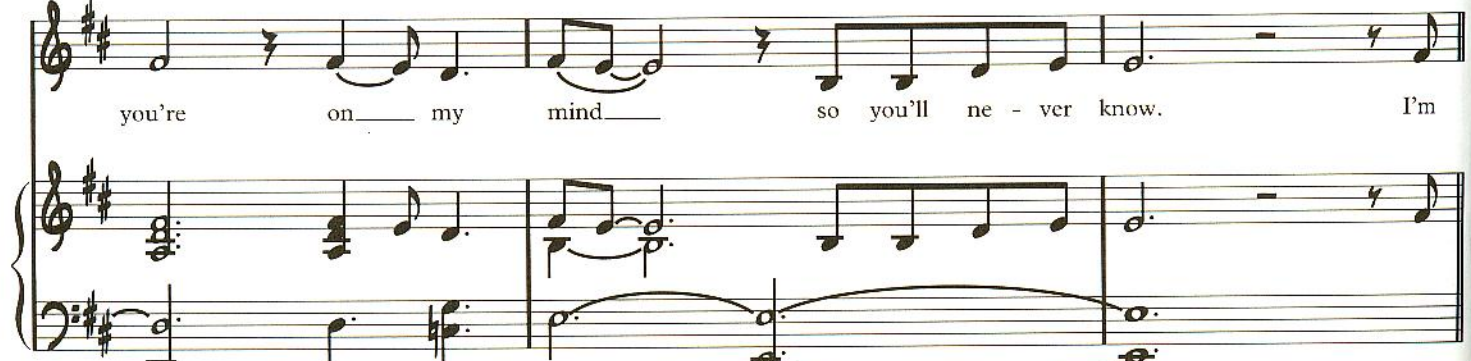
keep good love from going \_\_\_\_\_ wrong, \_\_\_\_\_ but to - night \_\_\_\_\_



18

EM 

you're on \_\_\_\_\_ my mind \_\_\_\_\_ so you'll ne - ver know. I'm





21

B  D 


bro - ken down and hun - gry for your love \_\_\_\_\_ with no way to




23

EM  D 

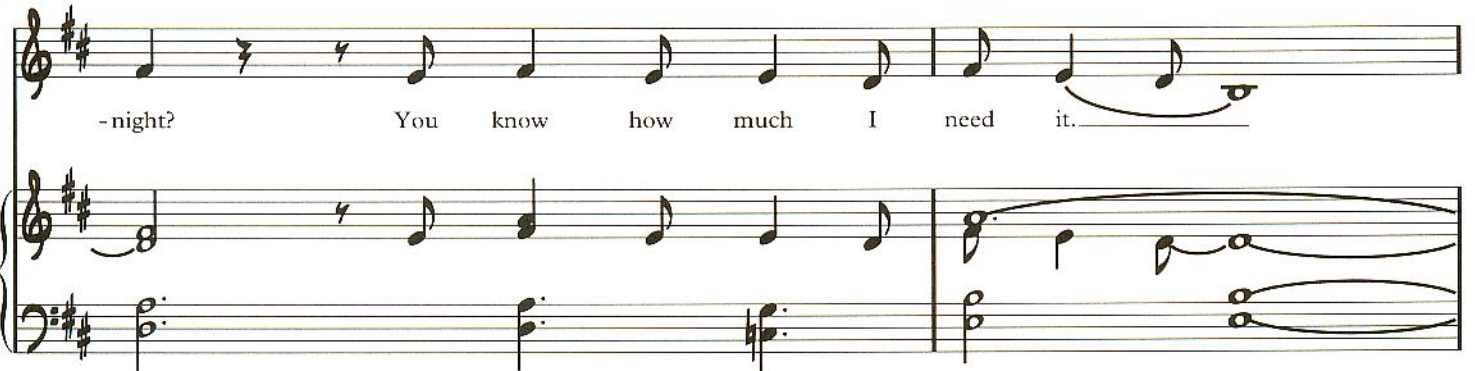
feed it. Where are you to -





26

EM 

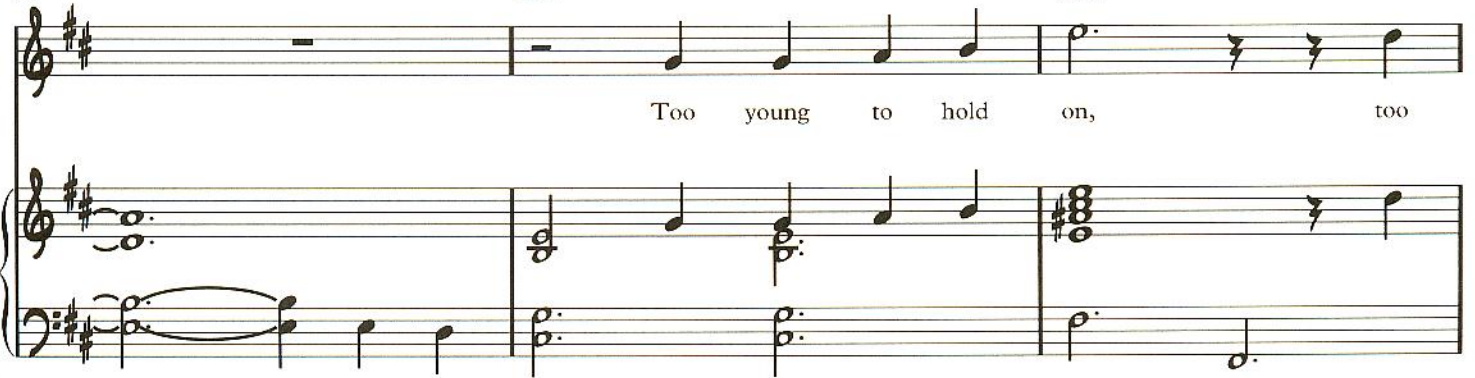
- night? You know how much I need it.






28

C#M7b5  F#7 

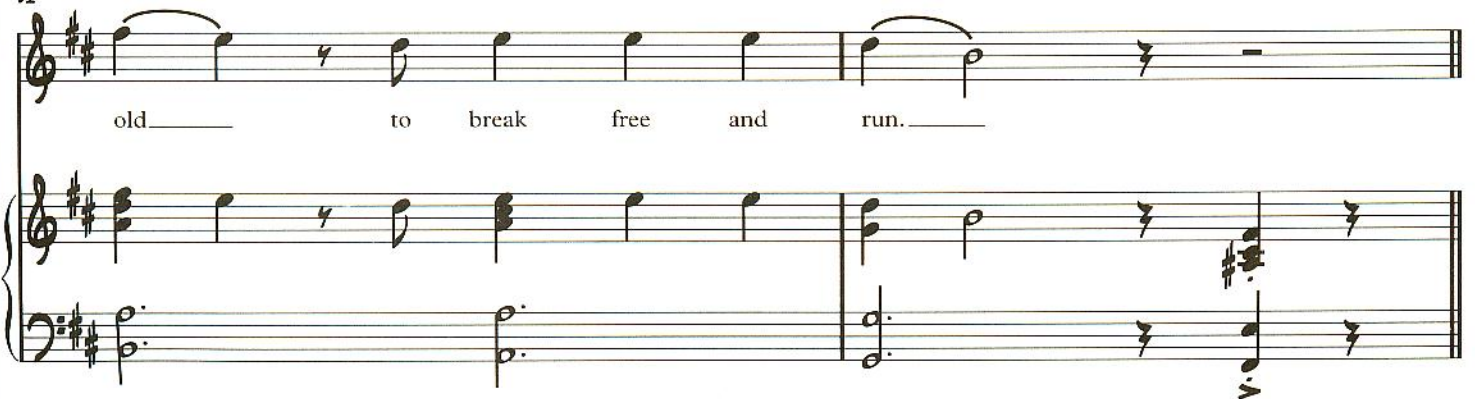
Too young to hold on, too



31

Bm  G  F#7 

old to break free and run.



33

**C** **BM** **EM**

Some - times a man gets car - ried a - way \_\_\_ when he

35

**BM** **EM**

feels \_\_\_ like he should be hav - ing his fun. And he's

37

**BM** **EM** **C**

much \_\_\_ too blind to see the da - mage he's done 'cause some - times a man must a - wake

40

**EM**

to find that real - ly he has no - one. \_\_\_

43 **D** **D/F#** **Gm6** **D/F#**

So I'll wait for you and I'll burn. Oh\_\_\_ will I ev - er see your sweet re -

46 **Gm6** **D/F#** **C/E** **G/D**

- turn? Oh\_\_\_ will I ev - er learn? Oh, oh

49 **A/C#** **D/A** **D/F#** **EM**




lo - ver, you should - 've come o - ver

51 **D/A** **To Coda** **D/A** **C**

'cause it's not too late.




54

EM   D 


Lone - ly is the room; the bed is

57

EM 




made, the o - pen win - dow lets the rain in.

60

D 

Burn - ing in the cor - ner is the on - ly one who dreams he had you

62

EM  C#M7b5  F#7 

with him. My bo - dy turns,

8M



G



F#7



66

D. *al Coda*

yearns for a sleep that won't ever come. —

**CODA**

D/A



C/E



G/D



A/C#



A



D/F#



EM



68

D/A



D/A



72

'Cause it's not too late. —

C/E



G/D



A/C#



A



D/F#



75

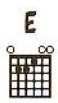
*rit.* . . . . .

Lo - ver you should - 've come over. —

# IT'S ABOUT TIME

WORDS AND MUSIC BY BEN CULLUM

♩ = 78



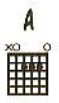
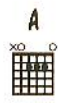
First system of piano accompaniment, measures 1-3. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

3



Second system of music, measures 4-6. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Walk - ing down\_ to the wa - ter's edge\_ where I have been\_ be - fore,\_ if / Try too hard\_ and it feels just like\_ you're run - ning on\_ thin air.\_". The piano accompaniment continues with a similar melodic and harmonic structure.

5



Third system of music, measures 7-9. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "I don't find\_ my love\_ some time\_ I'm walk - ing out\_ that door. / Why does love\_ happen by\_ sur - prise\_ if you don't real - ly care?\_ The". The piano accompaniment continues with a similar melodic and harmonic structure.

7

E C#M7 A E A

Some may come and some may go, but no one seems to be the  
 past is gone the flames are out from fires that have burned.

Musical notation for measures 7-8, including vocal line and piano accompaniment.

9

E C#M7

per - son I've been search - ing for the  
 New i - deals and dif - ferent thoughts, from

Musical notation for measures 9-10, including vocal line and piano accompaniment.

10

A E B C#M7

one who's meant for me. Bi - ding my time try - ing to find  
 les - sons I have learned.

Musical notation for measures 10-11, including vocal line and piano accompaniment.



12

D C#M7

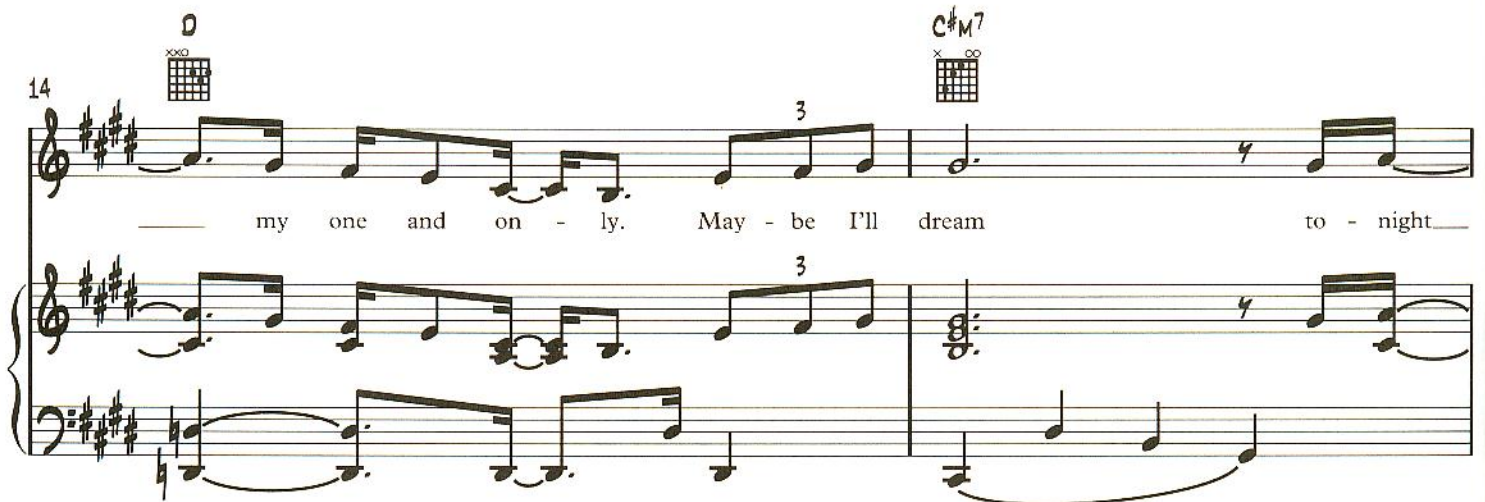
a heart that's lone - ly. Look - ing for her my love,

Musical notation for measures 12-13, including vocal line and piano accompaniment.

14

D  C#M7 

my one and on - ly. May - be I'll dream to - night





16

D  A 

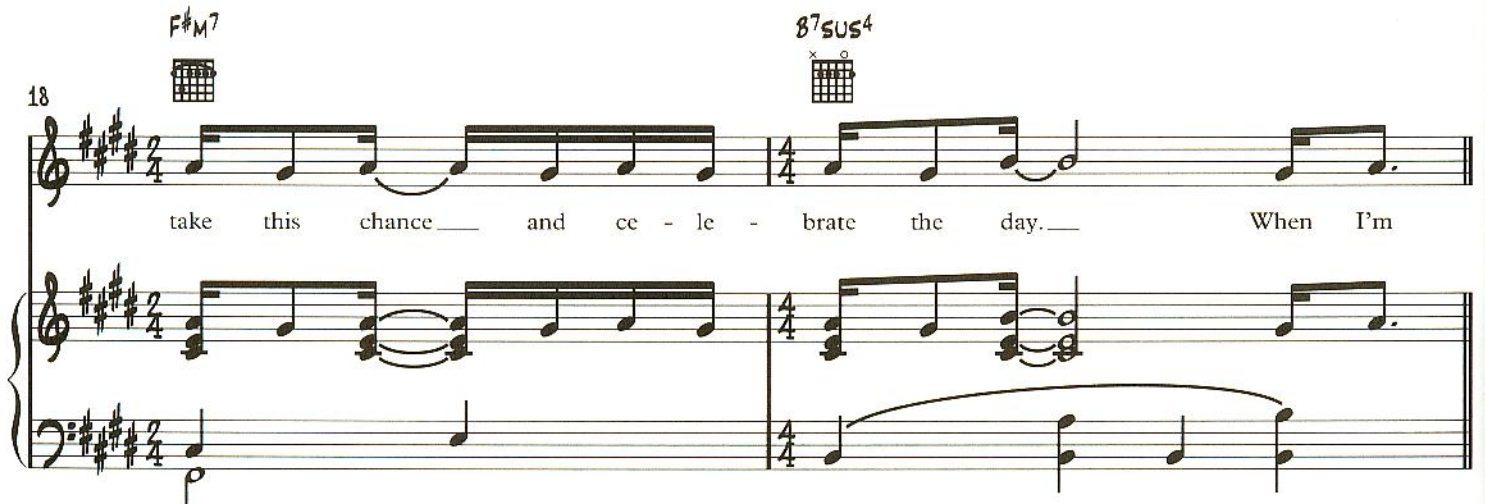
a - bout the girl who'll be com - ing my way, so I'll





18

F#M7  B7sus4 

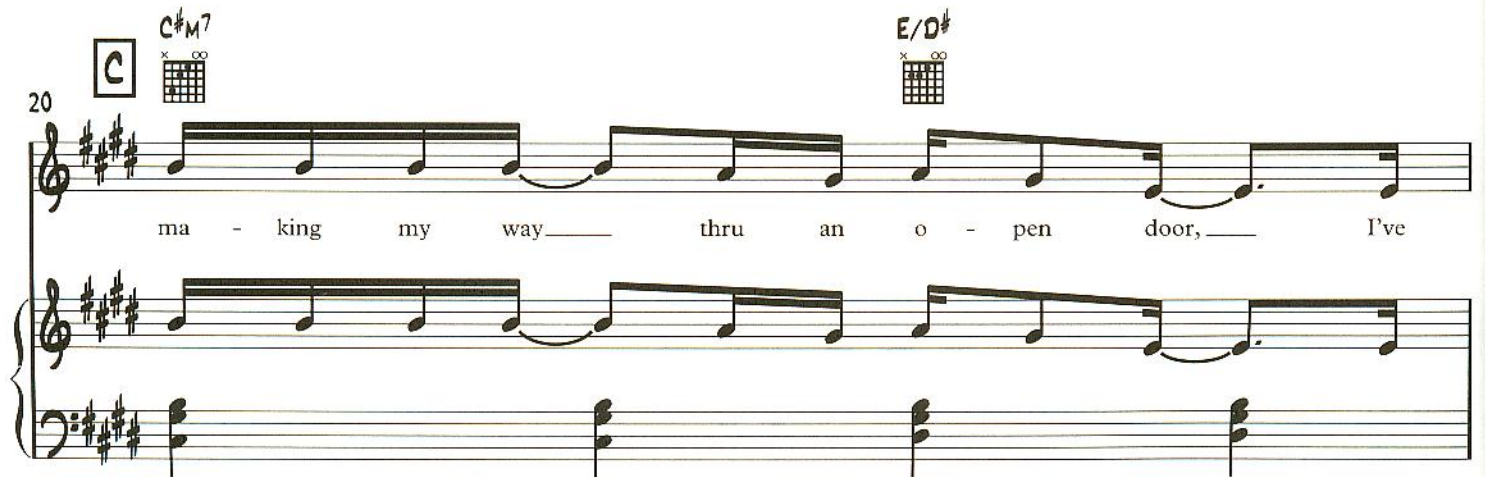
take this chance and ce - le - brate the day. When I'm



20

C#M7  E/D# 

ma - king my way thru an o - pen door, I've



21

E E/F# A D

got some love\_ and so much more\_ and I'm read - y\_ to make some - one mine.\_

Musical score for measures 21-24, including vocal line and piano accompaniment.

23

E A/E

Ma - king my way\_ thru an o - pen door,\_ I've

Musical score for measures 25-28, including vocal line and piano accompaniment.

25

B/E A/E

got some love\_ and so much more\_ and I'll

Musical score for measures 29-32, including vocal line and piano accompaniment.

26

A D

find her,\_ cos it's a - bout time.\_

Musical score for measures 33-36, including vocal line and piano accompaniment.



F#M7



28

Got the feel - ing this could take a pret - ty long while

C#M7



G#M7



F#M7



29

to find that smile, put my faith in a - noth - er piece of good ad - vice.

C#M7



G#M7



CMAT7



31

Well I tried that twice, wait - ing for a lit - tle

D(omit 3)



Bsus4



33

some - thing more to in - spire, take me

35

E C#M7 E/D#

high - er. —

37

E E/F# A

And I'm read - y — to make some - one mine. —

39

D E A/E

Ma - king my way — thru an o - pen door, — I've

41






B/E A/E A

got some love — and so much more — and I'll find her, — cos it's a - bout time, —









43

D C#M7 B/D# E C#M7 B/D#

**F**     







45

D C#M7 B/D# E C#M7 B/D#








47

D C#M7 B/D# E C#M7 B/D#

49

D C#M7 B/D# E C#M7 B/D# E

# NEXT YEAR, BABY

WORDS AND MUSIC BY JAMIE CULLUM

♩ = 130

E<sup>b</sup>MAT7A<sup>b</sup>M13

Do do do day\_\_\_\_ do do\_\_\_\_ do da.\_\_\_\_ Next

A E<sup>b</sup>MAT7

GM

A<sup>b</sup>MAT7

year\_\_\_\_ things are gon - na change,\_\_\_\_

CM7

D<sup>b</sup>MAT<sup>9</sup>DM7<sup>b5</sup>

gon - na drink less\_\_\_\_ beer\_\_\_\_ and

A<sup>b</sup>M7D<sup>b</sup>13E<sup>b</sup>MAT7

start all ov - er a - gain.\_\_\_\_ Gon - na read more\_\_\_\_ books,\_\_\_\_

14 **G<sup>M</sup>7** **A<sup>b</sup>MAJ7** **C<sup>M</sup>7**

gon - na keep up with the news, - gon - na

17 **D<sup>b</sup>MAJ7#11** **DM7<sup>b5</sup>** **A<sup>b</sup>M7**

learn how - to cook - and spend less mon - ey on shoes -

20 **D<sup>b</sup>13** **E<sup>b</sup>MAJ7** **G<sup>M</sup>**

I'll pay my bills on - time - and file my

23 **A<sup>b</sup>MAJ7** **C<sup>M</sup>7** **D<sup>b</sup>MAJ9**

mail a - way, - ev - 'ry day - on - ly drink the fin - est wine -

26 **DM7<sup>b5</sup>** **A<sup>b</sup>M7** **D<sup>b</sup>13**

and call my gran ev - 'ry sun - - day. Well res - o - lu-

29 **E<sup>b</sup>MA7** **GM** **A<sup>b</sup>MA7** **CM7**

- tions, - ba - by they come and go. Will I do

33 **D<sup>b</sup>MA7<sup>9</sup>** **DM7<sup>b5</sup>** **A<sup>b</sup>M7**

a - ny of these things? The ans - wer's prob - ab - ly no...

36 **D<sup>b</sup>13** **8** **E<sup>b</sup>MA7** **GM**

And if there's one thing I must do des - pite my

39  $A^bMAJ7$   $CM7$   $D^bMAJ^9$

great - est fears, \_\_\_\_\_ I'm gon - na say \_\_\_\_\_ to you

42  $DM7^b5$   $A^bM7$   $D^b13$

how I felt all of these years. \_\_\_\_\_ Next

45  $C$   $E^b$   $A^bM$   $E^b$   $A^bM$


year; do do do day \_\_\_\_\_ do do do da. \_\_\_\_\_ Next

49  $E^b$   $A^bM$   $E^b$   $A^bM$

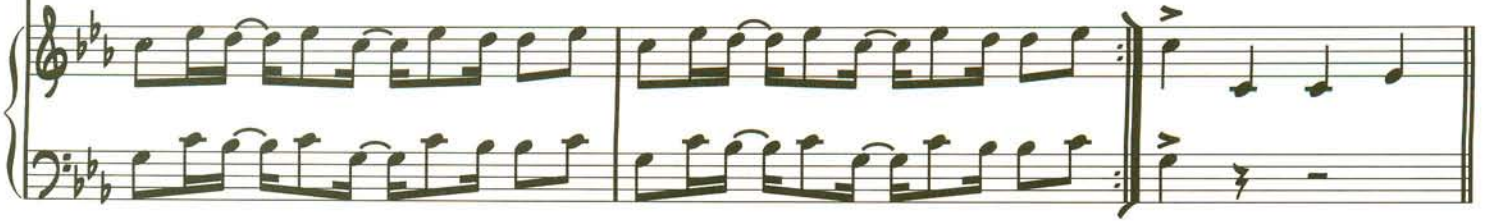
year; do do do day \_\_\_\_\_ do do do da. \_\_\_\_\_


53 **D** **A<sup>b</sup>**  
 Piano montuno

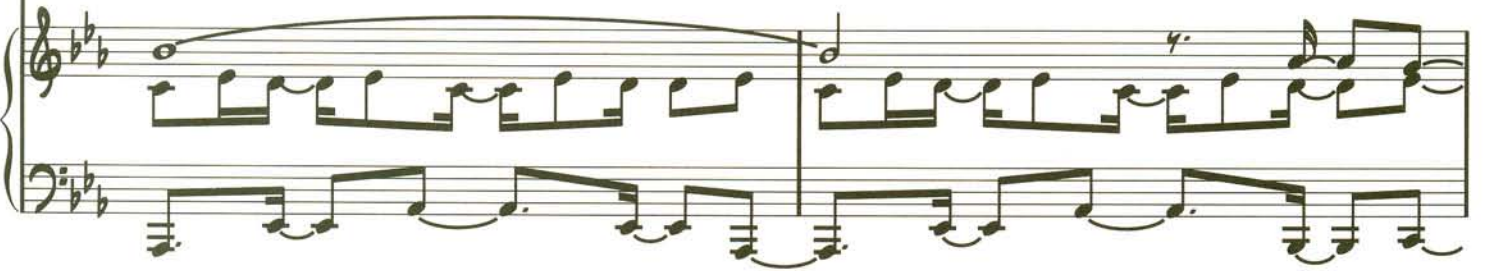


55 **Cm**  
 1. | 2.

I'm gon - na



58 **E** **A<sup>b</sup>**  
 tell you



60 **Cm**  
 how I



62  

feel.

Detailed description: This system contains measures 62 and 63. The key signature has three flats (B-flat major or D-flat minor). Measure 62 features a long, sweeping melodic line in the vocal line that spans across the measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand. A guitar chord diagram for Ab major is shown above the staff.

64  

I'm gon - - - na

Detailed description: This system contains measures 64 and 65. Measure 64 has a vocal line with a rest followed by the lyrics "I'm gon - - - na". The piano accompaniment continues with the eighth-note pattern. A guitar chord diagram for C major is shown above the staff.

66  

tell

Detailed description: This system contains measures 66 and 67. Measure 66 has a vocal line with a long note followed by the lyrics "tell". The piano accompaniment features a sustained chord in the right hand and eighth notes in the left hand. A guitar chord diagram for Gb major 7 #11 is shown above the staff. Measure 67 includes a triplet of notes in the vocal line.

68  

you how I

Detailed description: This system contains measures 68 and 69. Measure 68 has a vocal line with a long note followed by the lyrics "you". Measure 69 has a vocal line with the lyrics "how I". The piano accompaniment continues with the eighth-note pattern. A guitar chord diagram for Ab major is shown above the staff.

70 **G<sup>b</sup> MAJ7#11**

feel. \_\_\_\_\_

72 **A<sup>b</sup>**

74 **F CM MAJ7**

78 **G** **A<sup>b</sup>** **CM** **2nd Piano montuno**



82 **H** **A<sup>b</sup>** Horns soli

84 **CM**

86 **A<sup>b</sup>**

88 **CM**

90 **G<sup>b</sup>MA7#11**

92  

94  

96  

98  

102   

Do do do day\_\_\_\_\_ do do\_\_\_ do da\_\_\_\_\_

106 **A<sup>b</sup>M MA7** **D<sup>b</sup>13**

do do do day do do do da. Well res - o - lu-

110 **K** **E<sup>b</sup>MA7** **GM** **A<sup>b</sup>MA7** **CM7**

- tions, ba - by they come and go. Will I do

114 **D<sup>b</sup>MA7<sup>9</sup>** **DM7<sup>b5</sup>** **A<sup>b</sup>M7** **D<sup>b</sup>13**

a - ny of these things? The ans - wer's prob - ab - ly no. And if there's one-

118 **L** **E<sup>b</sup>MA7** **GM** **A<sup>b</sup>MA7** **CM7**

thing I must do des - pite my great - est fears I'm gon - na

122 **D<sup>b</sup>MAT<sup>9</sup>** **DM7<sup>b5</sup>** **A<sup>b</sup>M7** **D<sup>b</sup>13**

say to you how I felt all of these years. Next

126 **M** **E<sup>b</sup>** **A<sup>b</sup>M** **E<sup>b</sup>** **A<sup>b</sup>M**

year; do do do do do do do do.

130 **E<sup>b</sup>** **A<sup>b</sup>M** **E<sup>b</sup>**

Do do do do do do da da. Next

134 **E<sup>b</sup>** **A<sup>b</sup>M** **E<sup>b</sup>** **A<sup>b</sup>M** *Repeat to fade*

year. Do do do do do do da da. Next