

VOCAL / PIANO

# AMY WINEHOUSE BACK TO BLACK



**PARENTAL  
ADVISORY**  
EXPLICIT CONTENT

 **HAL • LEONARD®**



# AMY WINNIEHOUSE BACK TO BLACK

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AMY

WINNIEHOUSE

BACK TO BLACK



# REHAB

Words and Music by Amy Winehouse

♩ = 150 Blues



They tried to make me go to re - hab, I said, no, no, no. Yes

*RH 1° tacet until \**

5




I've been black but when I come back, no, no, no, no.

1, 2° only

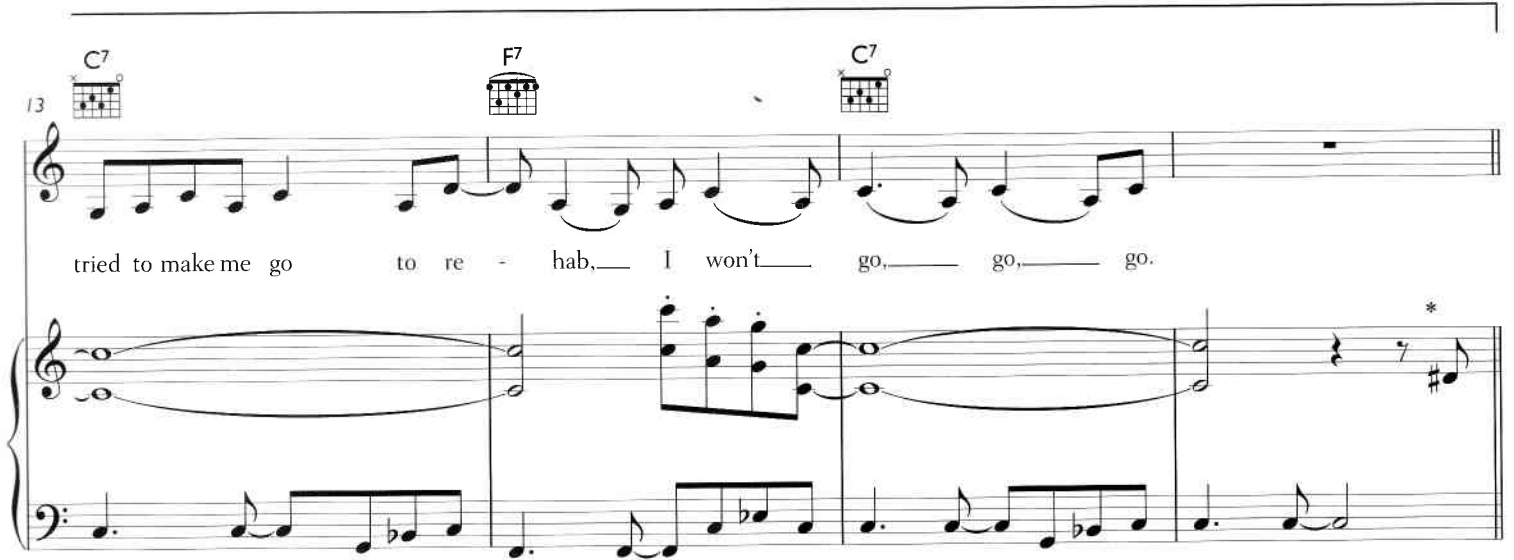




I ain't got the time, and if my dad - dy thinks I'm fine, they



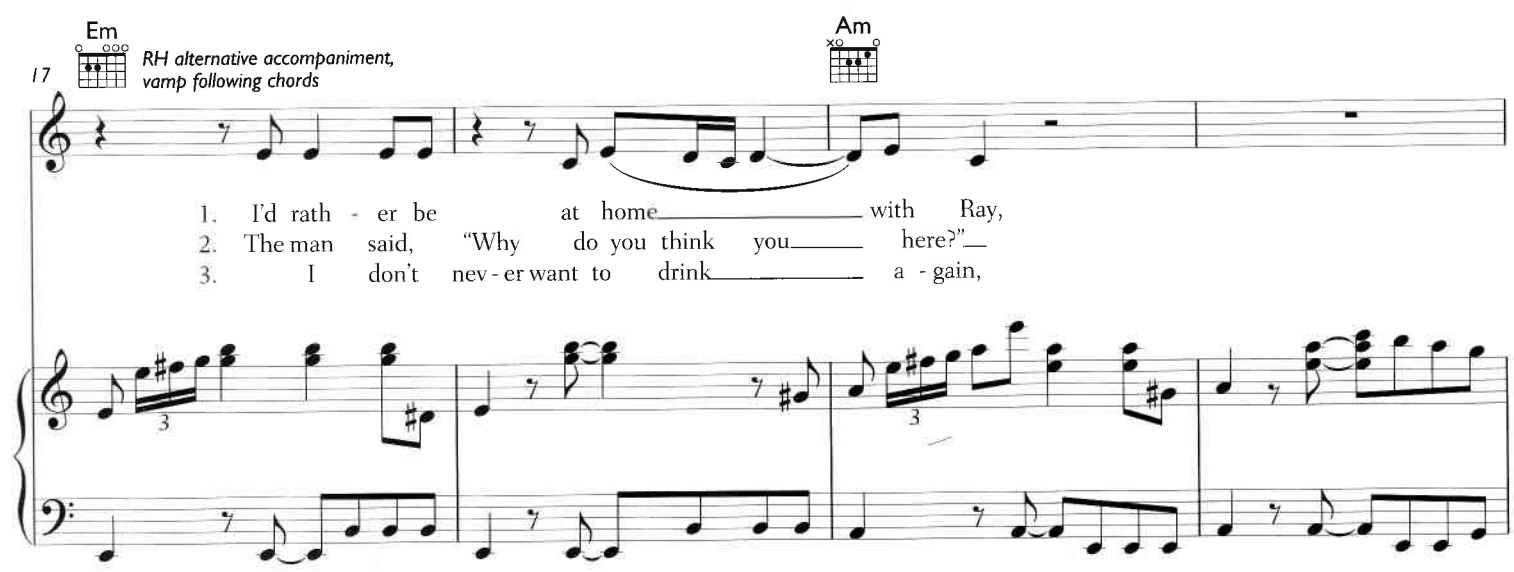
13   


tried to make me go to re - hab, I won't go, go, go.



17  *RH alternative accompaniment, vamp following chords* 

1. I'd rath - er be at home with Ray,  
 2. The man said, "Why do you think you here?"  
 3. I don't nev - er want to drink a - gain,



21  

I said I ain't got se - ven - ty days,  
 I just, I got no i - dea.  
 ooh I just need a friend,





Em



24

'cause there's no - thing, there's no - thing you can -  
 I'm gon - na, I'm gon - na lose my ba -  
 I'm not gon - na spend

Am



27

F



teach me, that I can't learn -  
 by, ten weeks, so I  
 have ev - 'ry - one

A<sup>b</sup>



30

from Mis - ter Hath - a - way,  
 al - ways keep a bot - tle near,  
 think I'm on the mend,



33  3fr


did - n't get a lot in class, but I  
he said, "I just think you're de-pressed."  
it's not just my pride,



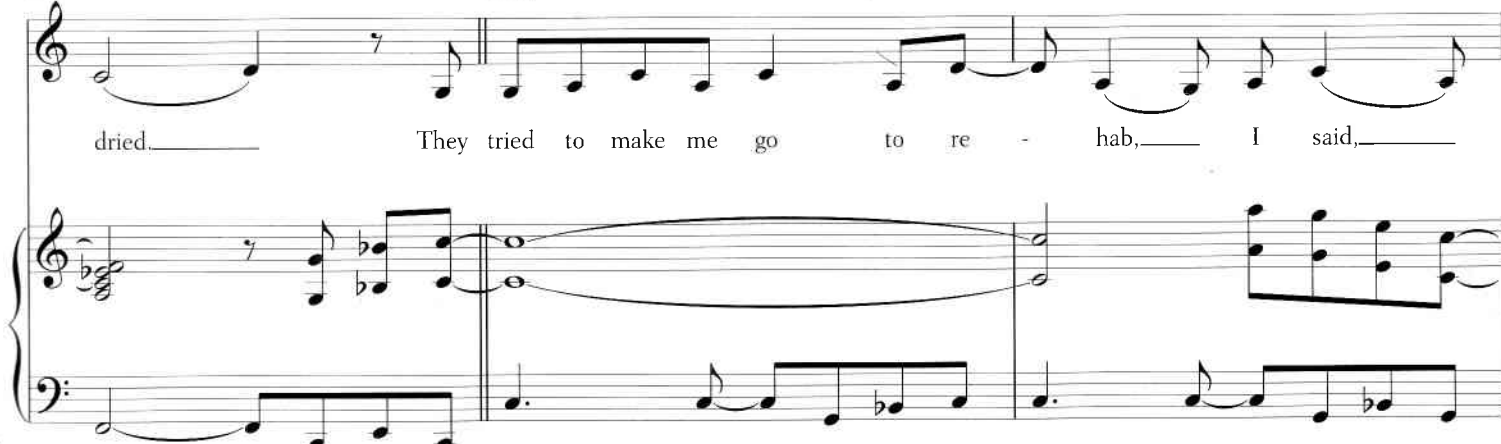
37  1.2.

know it don't come in a shot glass, } They  
This me, "Yeah, ba - by, and the rest." }  
it's just till these tears have



3. 41  0

dried. They tried to make me go to re - hab, I said,



44

no, no, no. Yes I've been black but when

47

I come back, no, no, no, no.

50

I ain't got the time, and if my dad-dy thinks I'm fine, they

54

tried to make me go to re-hab, I won't go, go, go.



# YOU KNOW I'M NO GOOD

Words and Music by Amy Winehouse

♩ = 100 Lazy

N.C.

Drums

The first system of music features a drum part in the upper staff with a steady 4/4 rhythm. The piano accompaniment in the lower staves is in 4/4 time, starting with a whole rest in the right hand and a bass line in the left hand.

4

drums cont. sim.

The second system continues the piano accompaniment and drum part. The piano part consists of a bass line in the left hand and rests in the right hand.

7

Dm Gm A7




I. Meet you down-stairs in the bar and hurt your rolled up sleeves in your

The third system contains the vocal line and piano accompaniment. The vocal line starts with the lyrics "I. Meet you down-stairs in the bar and hurt your rolled up sleeves in your". The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord diagrams for Dm, Gm, and A7 are provided above the vocal staff.

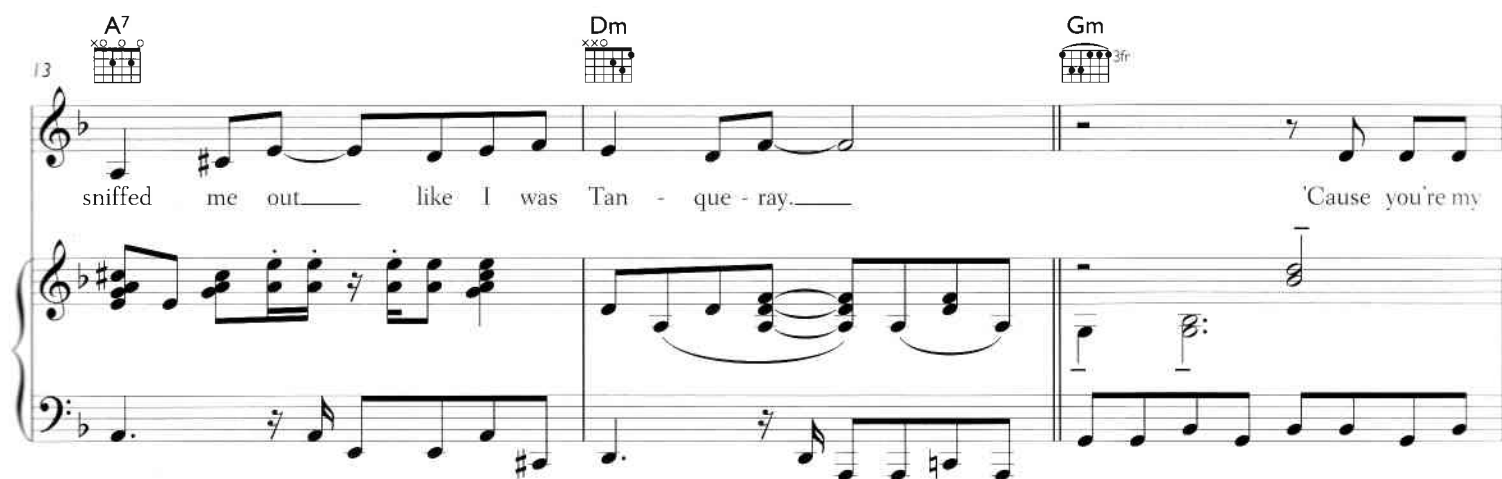
10  


skull t - shirt. You say "What did you do with him to - day?" and



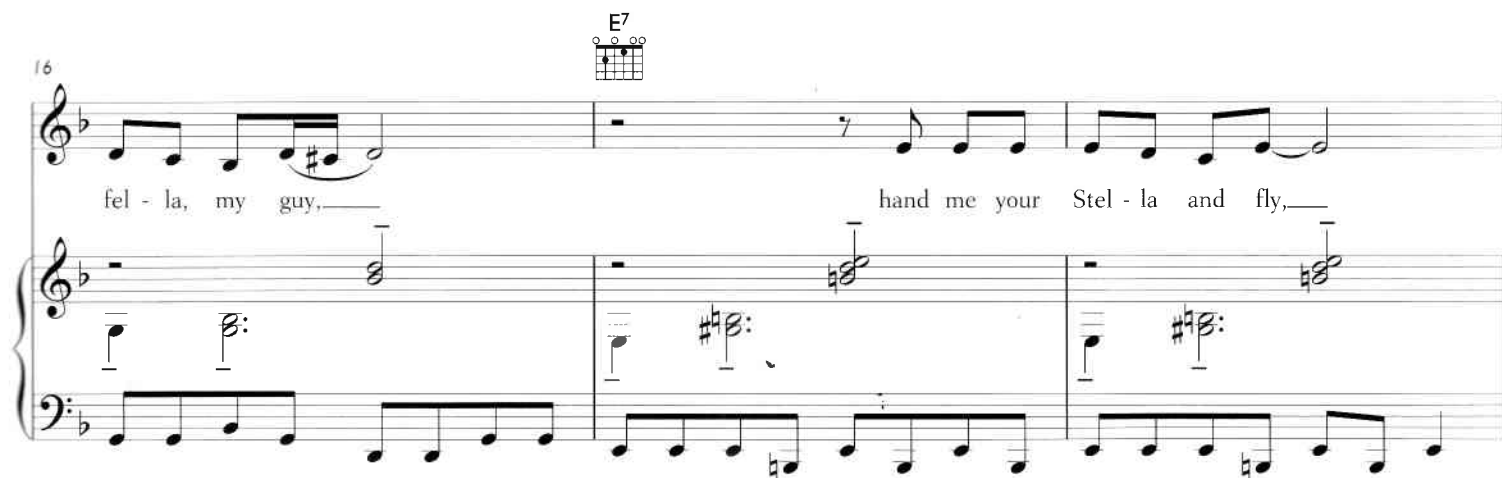
13   



sniffed me out like I was Tan - que - ray. 'Cause you're my



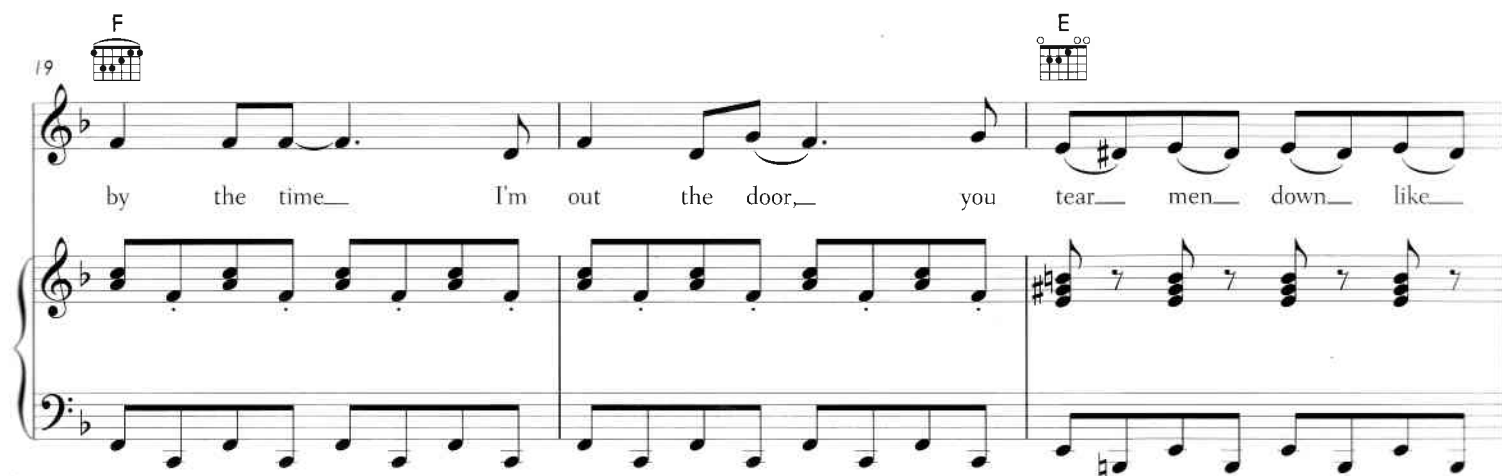
16 

fel - la, my guy, hand me your Stel - la and fly,



19  

by the time I'm out the door, you tear men down like






22

A7  Dm  Am 

Rog - er Moore... I cheat-ed my - self, like I




25

E7  Am  Dm 

knew I would... I told you I was



28

Am  E7  Am 

trou - ble... You know... that I'm... no good...



31 N.C.

Dm  Gm 

2. Up - stairs in bed with my ex boy, —



35  

he's in a place but I can't get joy. Think - ing on you in the



38   

fin - al throes this is when my buz - zer goes.



41  

Run out to meet you, chips and pit - ta, you say "When we mar - ried," 'cause






44 

you're not bit - ter, "There'll be none of him no more," I








47   

cried for you on the kit - chen floor. I cheat-ed my - self

50   

like I knew I would I

53   

told you I was trou - ble. You know that I'm no good.

56    

60

Am Dm Am E7

64

Am Dm Gm

3. Sweet re - un - i - on, Ja - mai - ca and Spain,

67

A7 Dm


we're like how we were a - gain. I'm in the tub, you

70


Gm A7 Dm


on the seat, lick your lips as I soap my feet.




73  

Then you no - tice lik - kle car - pet burn, my sto - mach drop and



76 

my guts churn. You shrug and it's the worst, who



79  

tru - ly stuck the knife in first?



81   

I cheat-ed my-self like I knew I would.



84 **Am** **Dm**

I told you I was

86 **Am** **E7**

trou - ble. You know that I'm no good.

88 **1.** **2.** **Am** **Am** **Dm**

1. 2. Am Am Dm

91 **Am** **E7** **Am** *Repeat to fade*

Am E7 Am Repeat to fade

# ME & MR JONES (FUCKERY)

Words and Music by Amy Winehouse

♩ = 80 **Freely**



No - bo - dy stands \_\_\_\_\_ in be - tween me and my man, it's me and Mis-



ter Jones. - *(Me and Mis - ter Jones.)* 1. What kind of

♩ = 90 **Swung quavers**



fuck - e - ry is this? - You made me miss the Slick Rick Gig, - *(Oh, Slick*



8

you thought I did - n't love \_\_\_\_\_ you when I did, \_\_\_\_\_

*Rick.)* (when I

10

did,) can't be-lieve \_\_\_\_\_ you played me out like that. \_\_\_\_\_ No, you ain't

**F7** **E**

13

worth guest list, \_\_\_\_\_ plus \_\_\_\_\_ one of all them girls you kiss, \_\_\_\_\_



(all them

**F#m**



16

you can't keep ly - ing \_\_\_\_\_ to your - self \_\_\_\_\_ like this, \_\_\_\_\_

*girls,)* (to your -

18  




self,) can't be- lieve— you played your - self (out) like \_\_\_\_\_ this.

21  

Rul - ers one thing but come Brix - ton no - bo - dy stands in - be-

24   

- tween me and my man 'cause it's me and — Mis - ter Jones...

27   

(Me and Mis - ter Jones.) 2. What kind\_ of fuck - er - y are\_ we?

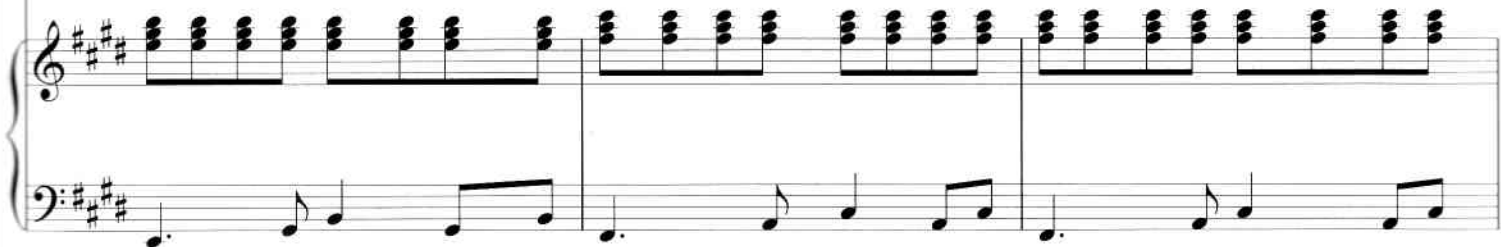
F#m



30



Now - a - days you don't mean dick\_ to me, I might let you make\_ (dick to me.)



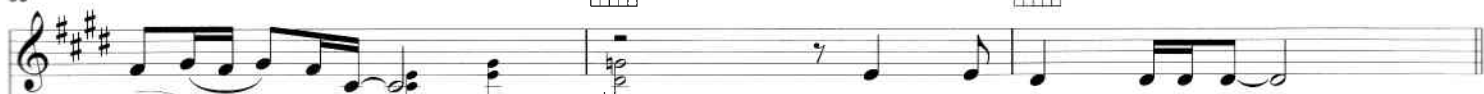
F7



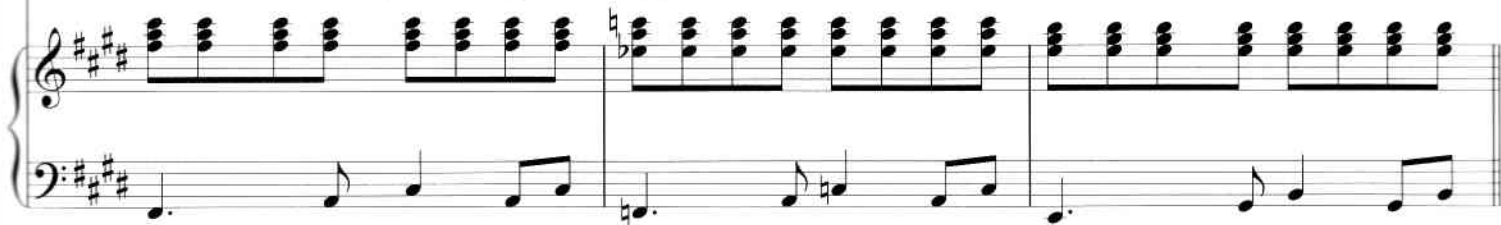
E



33



it up\_ to me, who's play - ing Sat - ur - day?\_ (make it up,)



36



What kind of\_ fuck - er - ry are\_ you? Side\_ from Sam - my you're



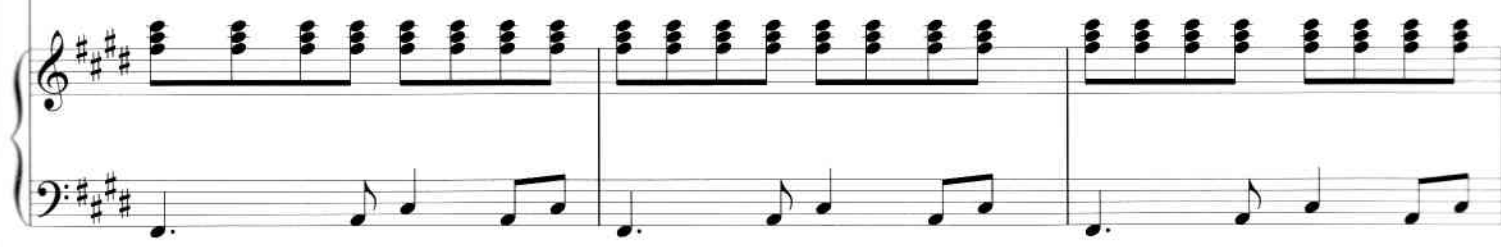
F#m





39





\_ my best black Jew, but I could swear that we\_ were through, (best black Jew.) (we were)








42  

through.) I still won-der 'bout the things you do.

45  

Mis-ter Des-tin-y, nine and four - teen, no - bo - dy stands in - be -

48   

- tween me and my man 'cause it's me and Mis - ter Jones. Mis - ter

51  N.C.   

Jones. Me and...  
(Me and Mis - ter Jones.)

# JUST FRIENDS

Words and Music by Amy Winehouse

♩ = 100 Gently  
N.C.



Ped. ^ Ped. ^ cont. sim. until \*



When will we get



the time to be just friends?

10 **Bm7** **E** **Amaj9**

1. It's nev - er safe for us, not ev - en in the eve - ning 'cause I've been

13 **D** **F#**

— drink - ing, not in the morn - ing when your shit

16 **Bm**

— works... It's al - ways dan - ge - rous

19 **E** **Amaj9** **D**

— when ev - 'ry - bo - dy's sleep - ing and I been think - ing,



22  




can we be a - lone, can we be a - lone?




25  




When will we get the time to be\_



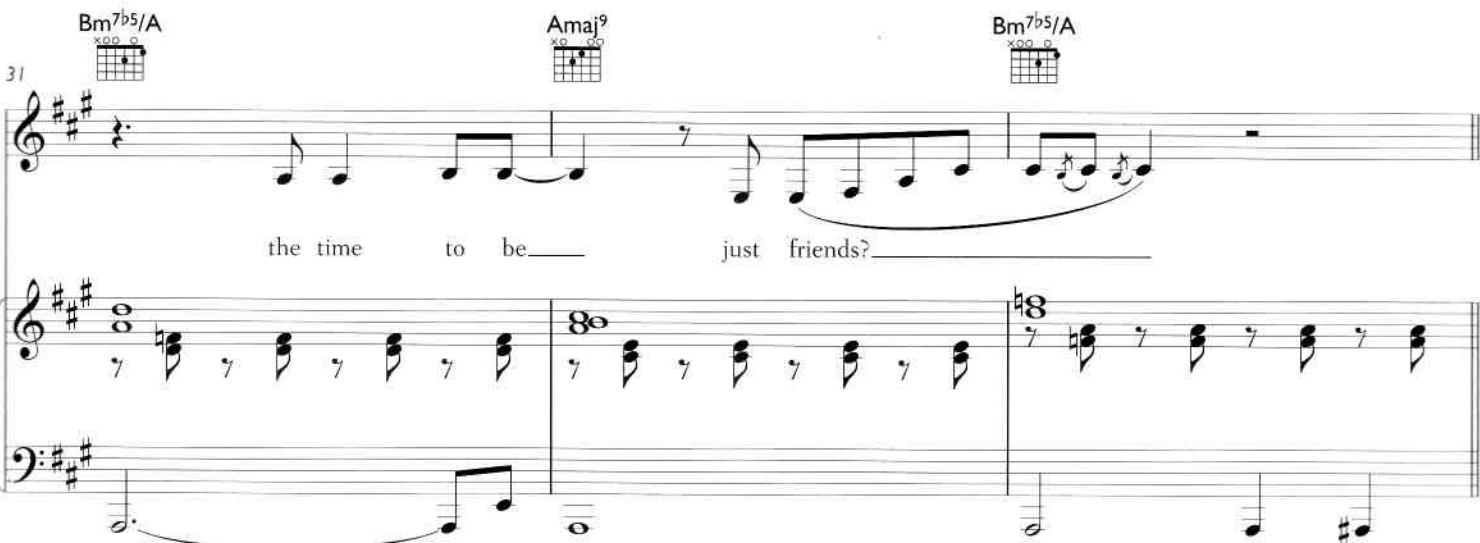
28   

just friends? When will we get



31   

the time to be\_ just friends?



34   

2. And no, I'm not a - shamed, but the guilt will kill you, if she don't




37  

first, I'll nev-er love you like



40  

her. Though we need to find a time


*Instrumental on D.*

43   

to just do this shit to- geth - er, for it gets worse,

46  



I want to touch you, but that just hurts





49 **To Coda**  

When will we get the time to be




52   

just, just friends? When will we get




55    **D.8 al Coda**

the time to be just friends, just friends?






♣ Coda

58

Amaj<sup>9</sup> Bm7<sup>b5</sup>/A Amaj<sup>9</sup>

When will we get the\_\_\_ time to be\_\_\_ just\_\_\_ friends, just

61

Bm7<sup>b5</sup>/A Amaj<sup>9</sup> Bm7<sup>b5</sup>/A

friends?\_\_\_ When will we get the time to be\_\_\_

64

Amaj<sup>9</sup> Bm7<sup>b5</sup>/A Amaj<sup>9</sup> rit.

— just\_ friends, just\_\_\_ friends?\_\_\_ Just\_ friends.

# BACK TO BLACK

Words and Music by Amy Winehouse and Mark Ronson

$\text{♩} = 130$  **Swung quavers**




5





9

1. He left no time to re - gret, kept his dick -

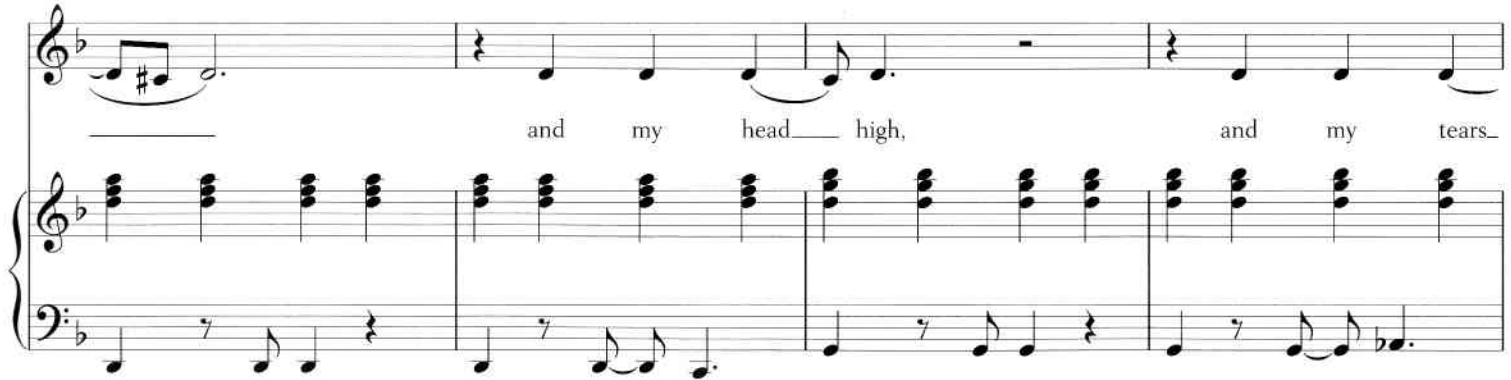




13

- wet, with his same old safe bet. Me -


17 **Dm**  5fr **Gm**  3fr



and my head high, and my tears




21 **Bb**  6fr **A**  5fr



dry, get on with - out my guy. You




25 **Dm**  5fr **Gm**  3fr



went back to what you knew, so far



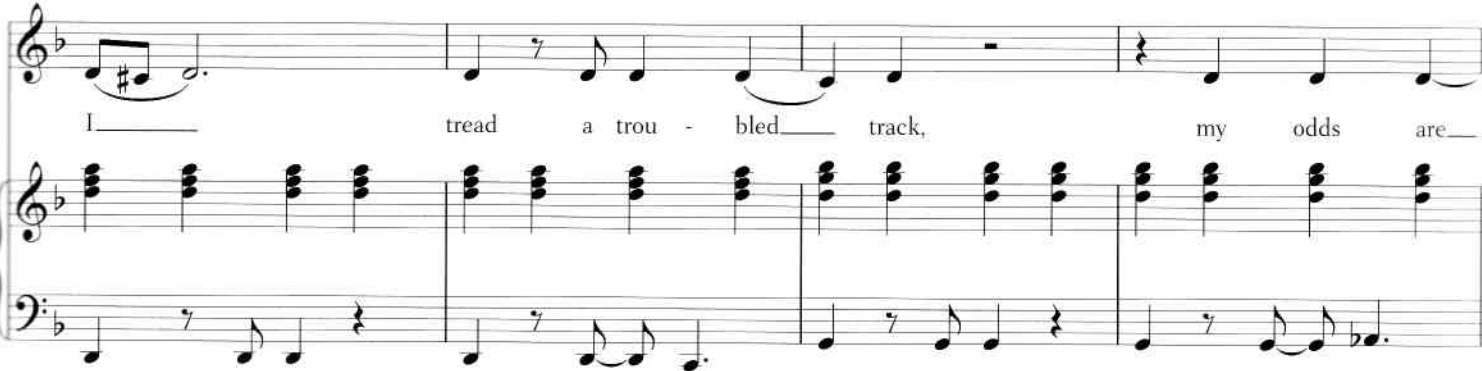
29 **Bb**  6fr **A**  5fr



re- moved from all that we went through. And



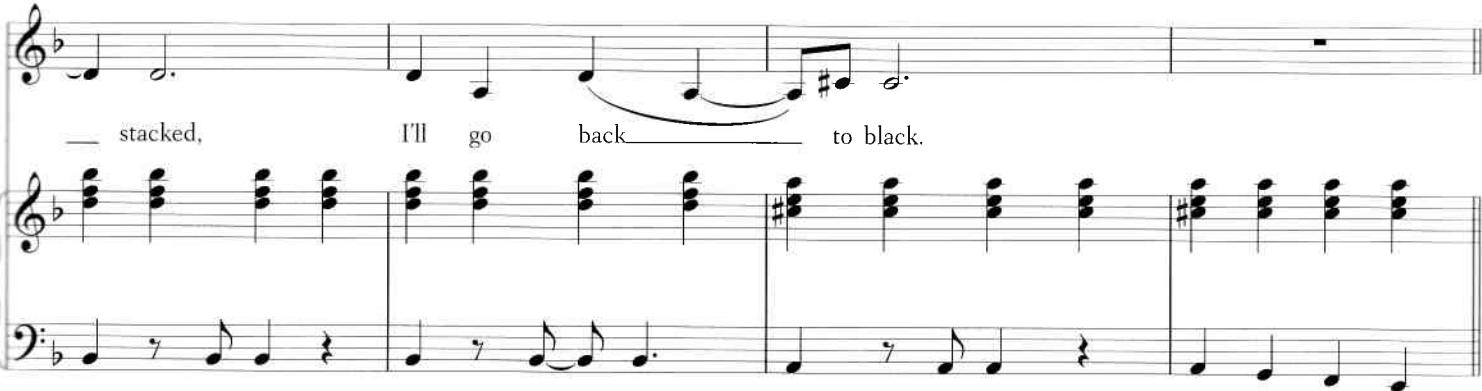
33  




I tread a trou - bled track, my odds are



37  


stacked, I'll go back to black.



41   

We on - ly said good - bye with words, I died a hun - dred times, you go

*Optional string part*



46  N.C.

back to her, and I go back to... I go back to

*Tambourine*

*Drums*







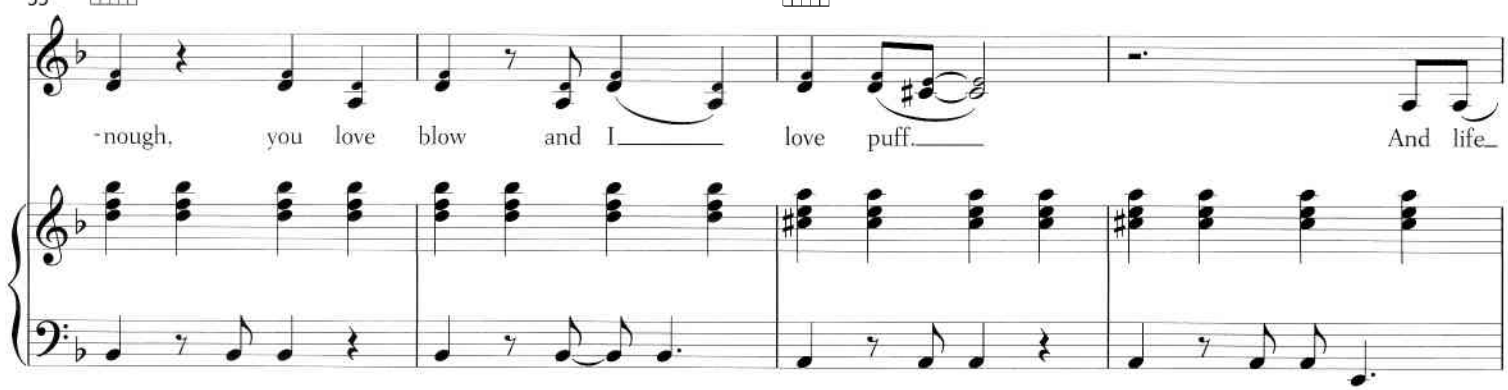
51  



us. 2. I love you much, it's not e -




55  



-nough, you love blow and I love puff. And life.




59  



is like a pipe, and I'm a ti - ny




63  

pen - ny roll - ing up the walls in - side.





67 **Dm**  **Gm** 

We on - ly — said good - bye — with words, — I — died a hun - dred times, —




**To Coda on repeat**  $\oplus$

71 **Bb**  **A** 




you go — back to her, and I go back to...

*Tambourine*

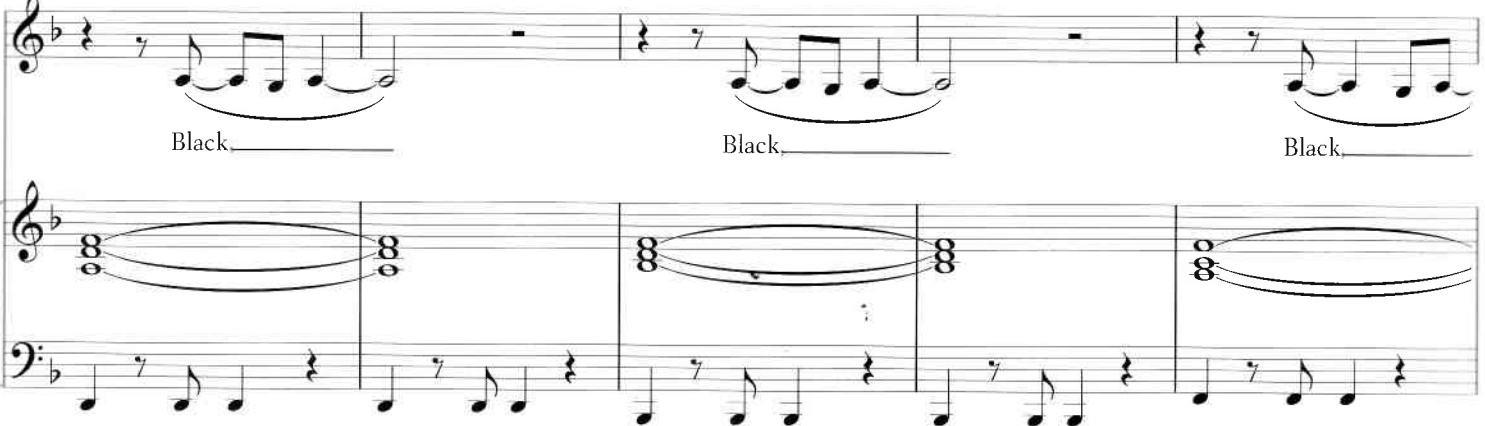
*Drums*




**Straight quavers**

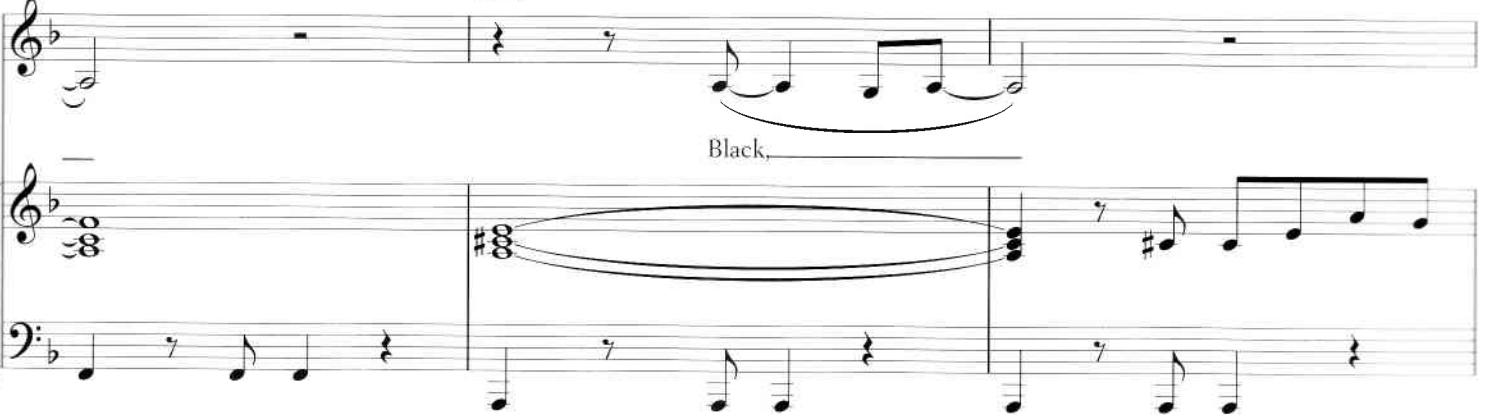
77 **Dm**  **Bb**  **F** 



Black, — Black, — Black, —





82 **A** 

Black, —




85 **Dm**  5fr **B $\flat$**   6fr

Black, Black,

89 **F**  **A**  5fr

Black, I go

92 **A7**  5fr

back to, I go back to,

**D. al Coda**  
**(with repeat)**

95 **Coda** **Dm**  5fr

back to black.

# LOVE IS A LOSING GAME

Words and Music by Amy Winehouse

♩ = 80 **Steadily**



1. For you I was a flame,  
 2. Played out by the band,  
 3. Tho' I bat - tle blind,



love is a los - ing game,  
 love is a los - ing hand,  
 love is a fate re - signed,



five sto - ry fi - re as you came,  
 more than I could stand,  
 mem - 'ries mar my mind,



8

**Fm** **Cmaj7**

love is a los - - ing game.  
 love is a los - - ing hand.  
 love is a fate re - signed.

10

**Am7** **Dm**

One I wish I nev - er played,  
 Self - pro - fessed, pro - found,  
 Ov - er er fu - tile odds,

12

**Fm7** **Cmaj7**

oh, what a mess we made,  
 'til the tips were down,  
 and laughed at by the gods,



14

and now the fin - al frame,  
 though you're a gam - bling man,  
 and now the fin - al frame,

To Coda ◊



16

love is a los - ing game.  
 love is a los - ing hand.  
 love is a los -

1. 2.



18

D. al Coda

◊ Coda







- ing game.


# TEARS DRY ON THEIR OWN






Words and Music by Amy Winehouse, Nickolas Ashford and Valerie Simpson

♩ = 120 Lively

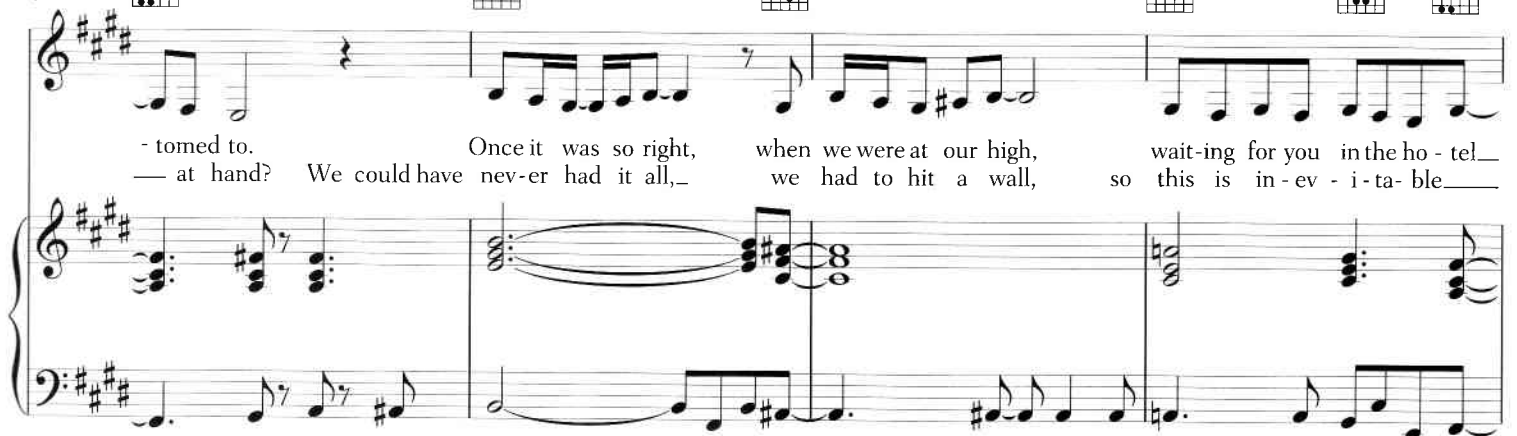
E/B  F#/A#  A  C#m/G# 

1. All I can ev - er be to you, is the dark-ness that we knew, and this re-gret I got ac - cus -  
 2. I don't un-der - stand, why do I stress a man, when there's so ma - ny bet - ter things.



F#m  E/B  F#/A#  A  C#m/G#  F#m 

4 -  
 - tomed to. Once it was so right, when we were at our high, wait-ing for you in the ho - tel  
 — at hand? We could have nev-er had it all, we had to hit a wall, so this is in - ev - i - ta - ble



E/B  F#/A# 

8  
 — at night, I knew I had - n't met my match, but ev - 'ry mo - ment we could snatch, I  
 — with - drawal. Ev - en if I stop want - ing you, and pers - pec - tive push - es thru, I'll



11

A C#m/G# F#m E/B F#/A#

don't know why I got so at - tached, it's my res - pon - si - bi - li - ty, you don't  
be some next man's oth - er wo - man soon. I should-n't play my - self a - gain, I should just

14

A C#m/G# F#m E/G#

owe no - thing to me, but to walk a - way I have no ca - pa - ci - ty. He  
be my own best friend, not fuck my - self in the head with stu - pid men. }

17

A F#m G#m C#m A F#m G#m C#m

— walks a - way, the sun goes - down, he — takes the day - but I'm grown, and in your

21

A F#m G#m C#m F#m G#m A I.

— grey, - in this blue - shade, - my - tears dry on their own. -



2.



25

So we are his - to - ry, your sha - dow co - vers me, the




28

sky a - bove, a blaze. He walks a - way,



31






the sun goes down, he takes the day but I'm grown, and in your

34 





grey, in this blue shade, my tears dry on their own.

37  

3. I wish I could say no re-grets, and no e - mo - tion - al debts, and

40     

as we kiss good - bye the sun sets. So we are his - to - ry, the

43    

sha-dow cov - ers me, the sky a - bove a blaze that on - ly lov - ers see. He

46

A F#m G#m7 C#m A F#m G#m7

— walks a - way, the sun goes — down, he — takes — the day — but

49

C#m A F#m G#m7 C#m F#m G#m A

I'm grown, and in your — grey, — my blue — shade, — my — tears — dry on their own.  
2,3° deep —

1.2.

53

3.

A F#m G#m C#m N.C.

Play 3 times ad lib.

— Woah, — he — — tears dry. —

# WAKE UP ALONE

Words and Music by Amy Winehouse and Paul O'Duffy

♩ = 70 Melancholy ballad

The musical score is written in 12/8 time with a tempo of 70 beats per minute, described as a melancholy ballad. It is in the key of D major. The score is divided into four systems, each with a measure number (1, 3, 5, 7) at the beginning of the first measure. Each system consists of a right-hand part with guitar chord diagrams and a left-hand part with piano notation. The chords used are: A (5fr), G# (4fr), C#m (4fr), C (3fr), Emaj7, C#m (4fr), C (3fr), F#m, and F.



9 **A** **G#**

I. It's O. K. in the day, I'm stay - ing bu - sy, \_\_\_\_\_

*optional accompaniment*

11 **C#m** **C**

tied up e-nough so I don't have to won - der where \_\_\_\_\_ is he, \_\_\_\_\_ got

13 **Emaj7** **C#m**

so sick of cry - ing, \_\_\_\_\_ so \_\_\_\_\_ just late - ly, \_\_\_\_\_ when

15 **C** **F#m** **F**



I catch my - self \_\_\_\_\_ I do a one-eight - y. \_\_\_\_\_

17  


I stay up clean the house; at least I'm not drink - ing, —

19  

run a-round just so I don't have to think a - bout — think - ing, that

21  

si - lent sense of con - tent that — ev - e - ry - one gets —

23   

just dis - ap - pears — soon as — the sun - sets. —

25   

He gets fierce in my dreams— seiz-ing my guts, he \_\_\_\_\_ floors \_\_\_\_\_ me with dread,—

27   

soaked to the soul \_\_\_\_\_ he swims in my eyes \_\_\_\_\_ by the bed, \_\_\_\_\_

29    **To Coda** ☉

pour— my - self ov - er him, — moon \_\_\_\_\_ spill - ing in, \_\_\_\_\_

31   

and I wake up \_\_\_\_\_ a - lone. \_\_\_\_\_

33  

2. Re-gard-less my heart, I'd ra-ther be rest-less,

35  

se- cond I stop the sleep catch-es up and I'm breath-less, this

37  

ache in my chest, 'cause my day is done now, the

39   

dark cov-ers me and I can-not run now.



41  

My blood run-ning cold, I stand be-fore him,

43  

it's all I can do to as - sure him, when

45  

he comes to me I drip for him to - night,

47    **D. al Coda**




drown-ing in me we bathe un - der blue light.



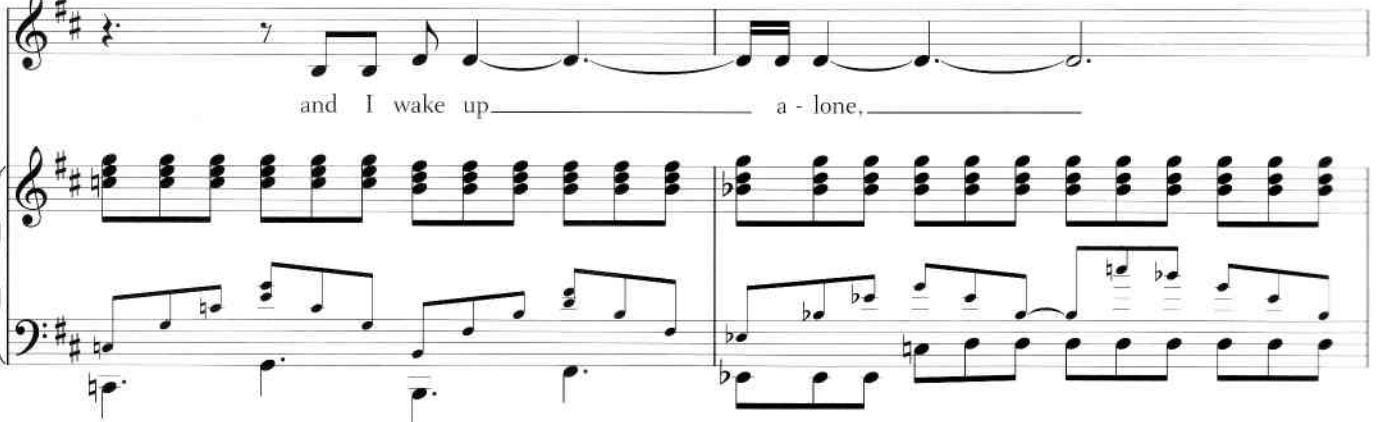


♣ Coda




49

C  Bm  Ebmaj7 

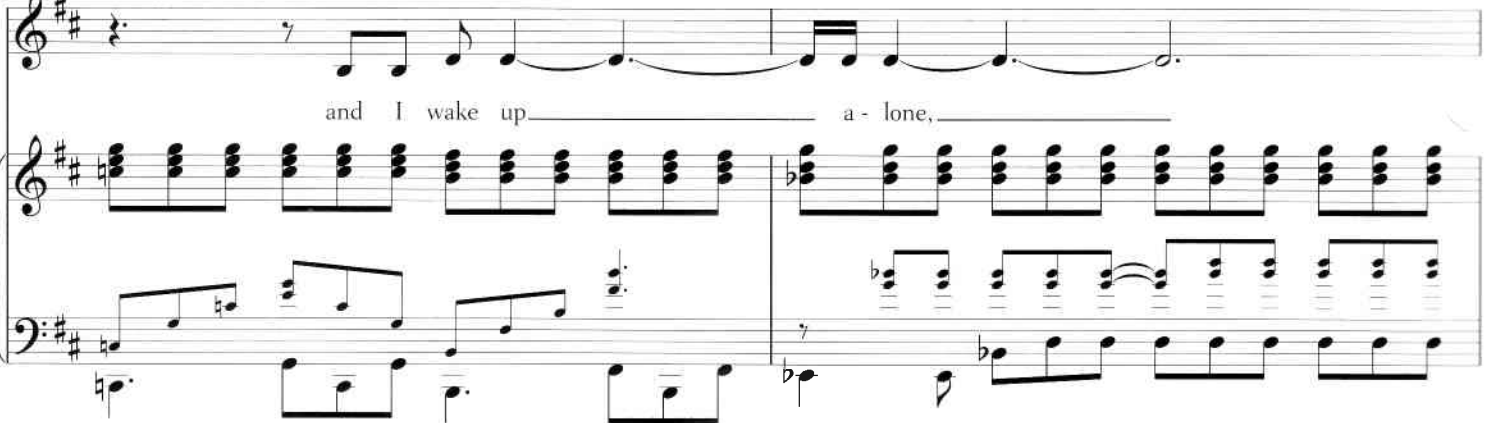
and I wake up \_\_\_\_\_ a - lone, \_\_\_\_\_






51

C  Bm  Ebmaj7 


and I wake up \_\_\_\_\_ a - lone, \_\_\_\_\_






53

C  Bm  Ebmaj7 

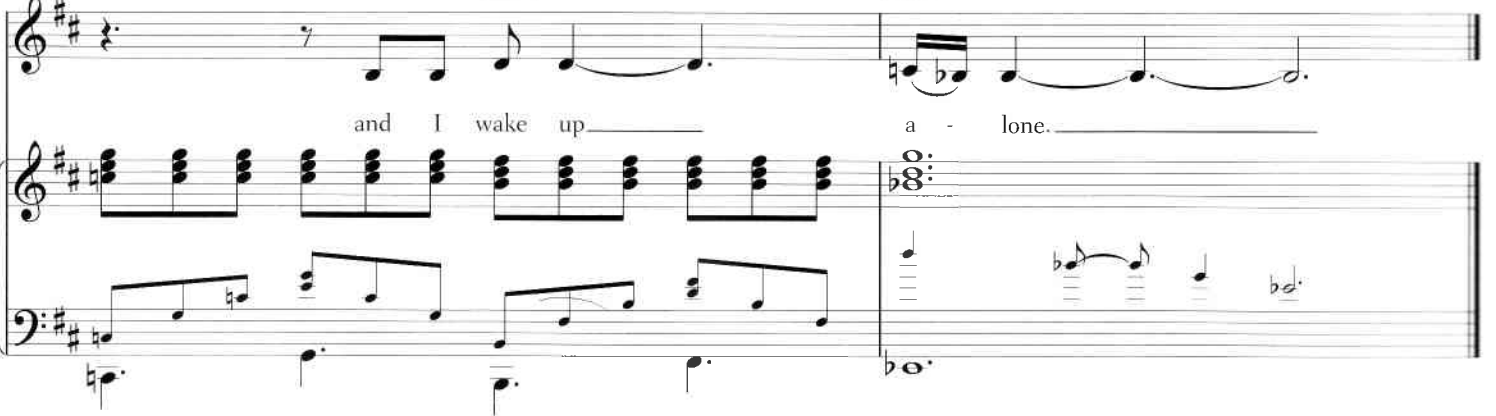
and I wake up \_\_\_\_\_ a - lone, \_\_\_\_\_



55

C  Bm  Ebmaj7 

and I wake up \_\_\_\_\_ a - lone. \_\_\_\_\_



# SOME UNHOLY WAR

Words and Music by Amy Winehouse

♩ = 90 **Steadily**  
N.C.

1. If\_

5

Am

Bm7<sup>b</sup>5

my man\_ was fight - ing  
(Ooh, \_\_\_\_\_)

some un- ho - ly war, \_\_\_\_\_  
aah.) \_\_\_\_\_

I would be\_

8

E

Am

be - hind\_ him, \_\_\_\_\_  
straight

shook up be - side him, \_\_\_\_\_  
(Ooh, \_\_\_\_\_)

10

Bm7<sup>b5</sup> E

with strength he did - n't know, — it's you I'm fight-ing for.

aah.)

13

B<sup>b</sup>maj7 Am B<sup>b</sup>maj7

He can't lose — with me in tow, — I re - fuse — to let —





(with me in tow.)

16

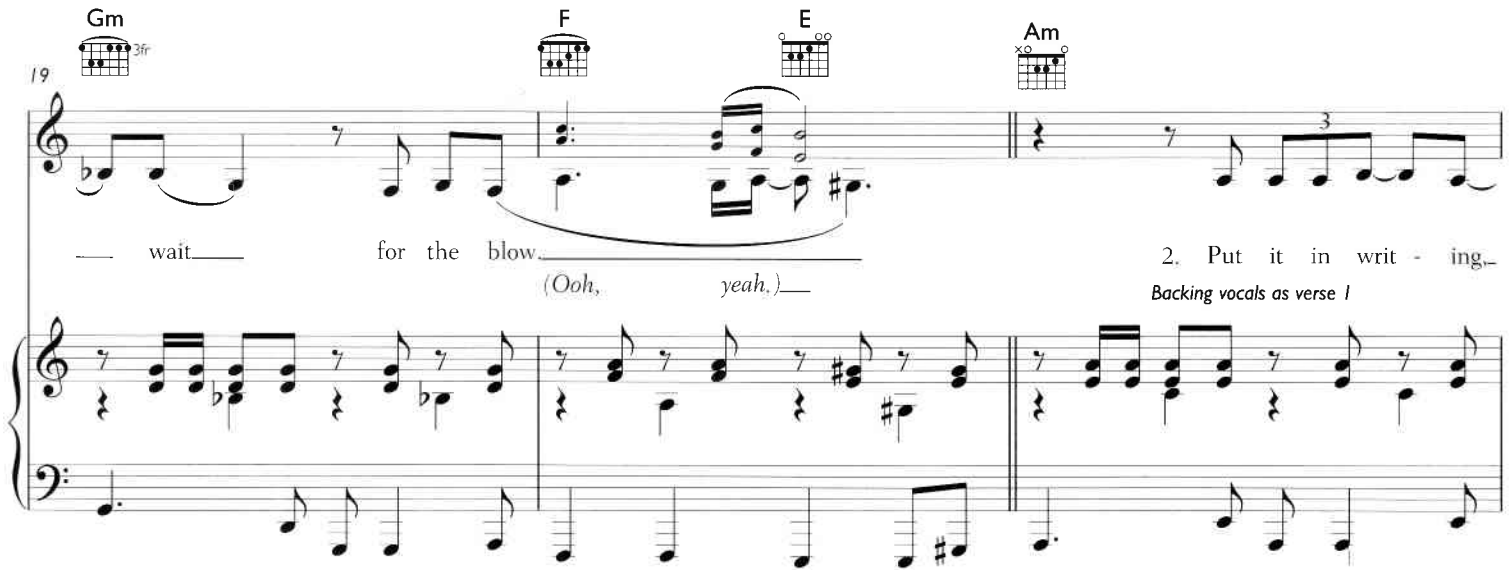
Am B<sup>b</sup>maj7 Dm



— him go, — at — his side and drunk on pride, — we —

(to let — him go.)

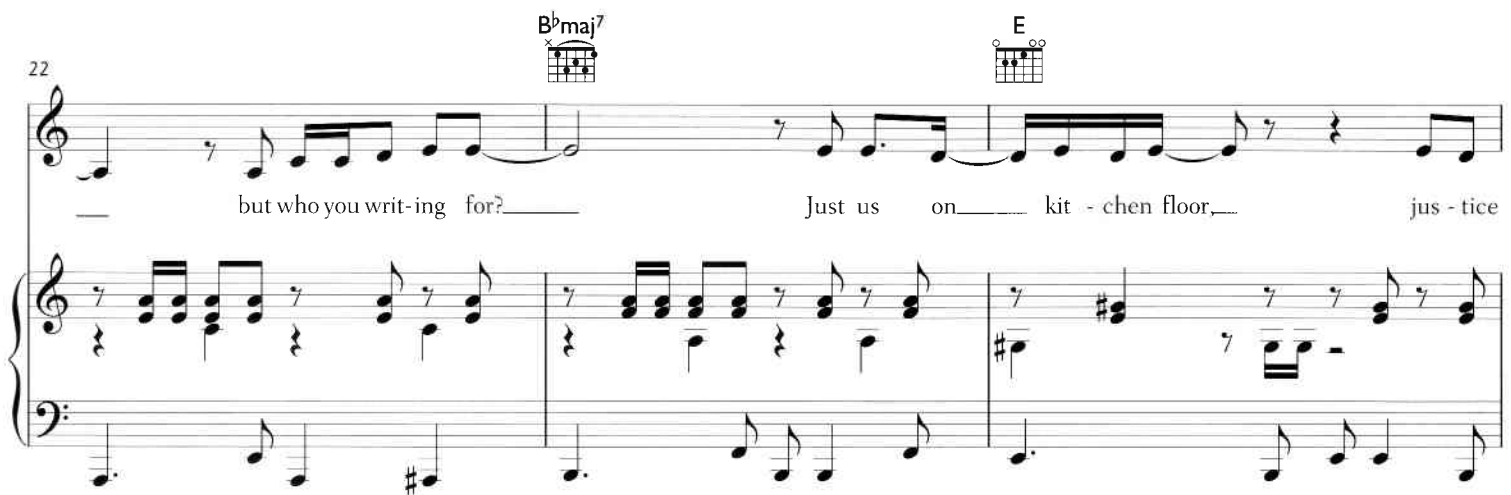
19    



— wait — for the blow — (Ooh, yeah.) — 2. Put it in writ - ing —  
Backing vocals as verse 1




22  


— but who you writ - ing for? — Just us on — kit - chen floor, — jus - tice



25  




done, re - cit - ing — my sto - mach stand - ing still, like you're read -





28   

-ing my — will, he still stands in — spite of what his scars say, — and



31   

I'll bat - tle\_\_\_\_\_ till this bit - ter fi - na - le, just me, my

34    

dig - ni - ty and this gui - tar\_\_\_\_\_ case. Woah,\_\_\_\_\_ woah.\_\_\_\_\_

37  

3. Yes,\_\_\_\_\_ if my man is fight - ing\_\_\_\_\_ some un - ho - ly war, and I will stand\_\_\_\_\_

40  

\_\_\_\_\_ be - side\_\_\_\_\_ you, ooh, ooh,\_\_\_\_\_ but who you dy - ing for?\_\_\_\_\_



43

Bm7<sup>b5</sup> E Am

B, I would have died too, I'd of liked to, if my man was fight - ing

46

Gm F E Am Gm F E

some un - ho - ly war, if my man was

49

Am

fight - ing

# HE CAN ONLY HOLD HER

Words and Music by Amy Winehouse, Richard Poindexter,  
Robert Poindexter and Charles Harper

Recording slightly flat

♩ = 94 **Brightly**

N.C.



4

Woah - ooh,

Brass line optional

7

oh, woah, oh,

10

Dmaj7 Em D

1. He can on - ly hold — her for so — long, the lights are on —

13

Em Dmaj7 Em

but no-one's home, — she's — so va - cant, her soul is tak - en,

16

D Em D

he is what she's run - ning from. Now — how can he have her heart,

19

Em Bm Em




when — it got — stole — though he tries

22   

— to pac - i - fy her 'cause what's in - side her nev - er — dies.

25  N.C.

(Dah, woo, hoo.)




28   

2. Ev - en if she's con - tent — in — his — warmth, she gets pained with

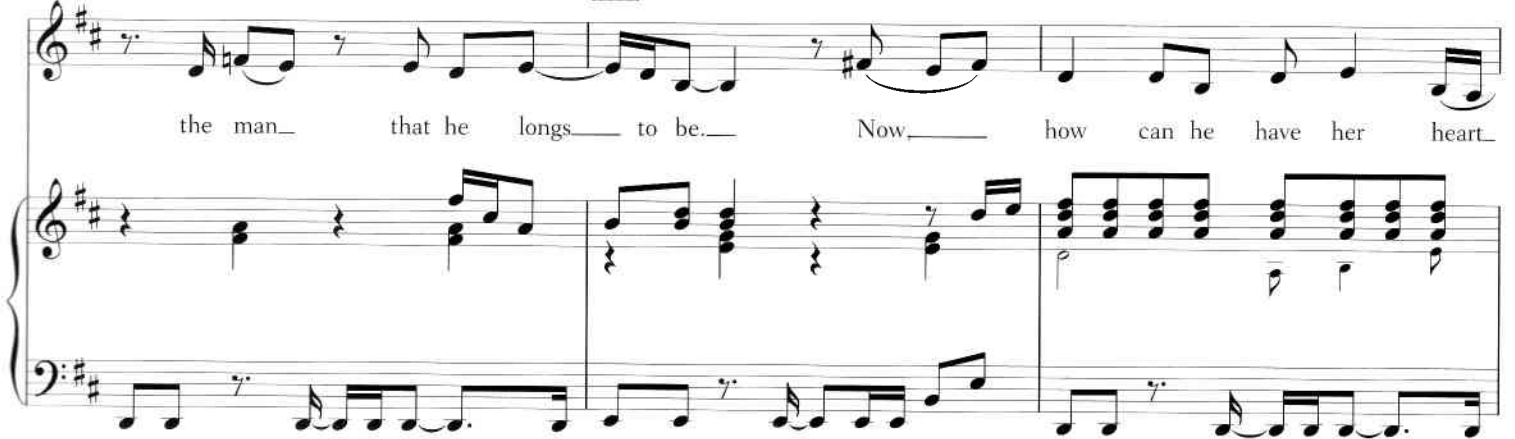
31   

ur - gen - cy, ur - gent kis - ses, the man she mis - ses,




34

D  Em  D 

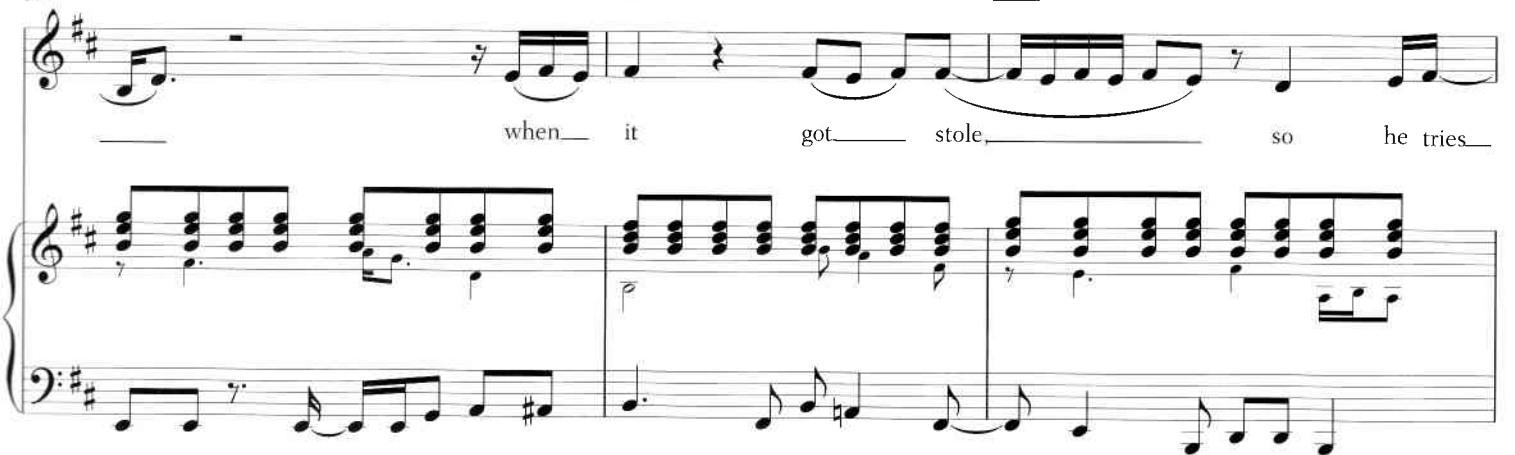
the man\_ that he longs\_ to be\_ Now\_ how can he have her heart\_



37

Em  Bm  Em 

when\_ it got\_ stole\_ so he tries\_



40

D  Em  Bm 

\_ to pass it by 'cause what's in - side - 'll nev - er\_ die\_





43

Em D Em

So he tries — to pac - i - fy her — 'cause what's in - side her,

46

Bm Em D

it nev-er dies, — woah. — So he tries — to pac - ci - fy her

49

Em Bm Em

but what's in - side her nev - er — dies. — Dah, dah, dah, dah, woo, hoo.)

52

D

Em

(Doo doo doo, doo doo doo, doo doo doo doo doo,

Brass line optional

54

Bm

Em

doo doo doo, doo doo doo, doo doo doo doo doo doo.

56

D

Em

Doo doo doo, doo doo doo, doo doo doo doo doo,

58

Bm

Em

doo doo doo, doo doo doo, doo doo doo doo doo doo.)

Play x2 ad lib. to fade

# ADDICTED

Words and Music by Amy Winehouse

♩ = 120 Lively

N.C.



Drum roll

5



1. Tell your boy-friend... next time... he a-round... to buy his own weed... and don't  
 2. Once is e-nough... to make me at-tached, so bring me a bag... and your  
 3. I'm my own man, so when will you learn that you got a man... but



8

wear my shit down, I would-n't care if Brave would give me some more,  
 man can come back, I'll check him at the door, make sure he got green,  
 I got to burn, don't make no diff-rence if I end up a-lone,

To Coda  $\phi$ 

11

$D^{\flat} \text{sus}^2$   $D^{\flat}$

I'd rath - er him leave you than leave him my draw. \_\_\_\_\_  
 I'm tight - er than air - port se - cu - ri - ty team. \_\_\_\_\_ } When you smoke all my weed  
 I'd rath - er have my - self and smoke my home grown. \_\_\_\_\_

14

$D^{\flat} \text{sus}^4$   $D^{\flat} 7$   $Gm7$   $C7$

— man, you gots to call the green — man, — so

17

$Fm7$   $B^{\flat} 7$   $E^{\flat}$   $B^{\flat} \text{sus}^4$   $B^{\flat}$

I can get — mine, and you get yours. —

21

E<sup>b</sup> Fm Gm Fm

Guitar solo

25

Gm

(Woo.)

29






D<sup>b</sup>sus<sup>2</sup> D<sup>b</sup> D<sup>b</sup>sus<sup>4</sup> D<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup>

D. al Coda

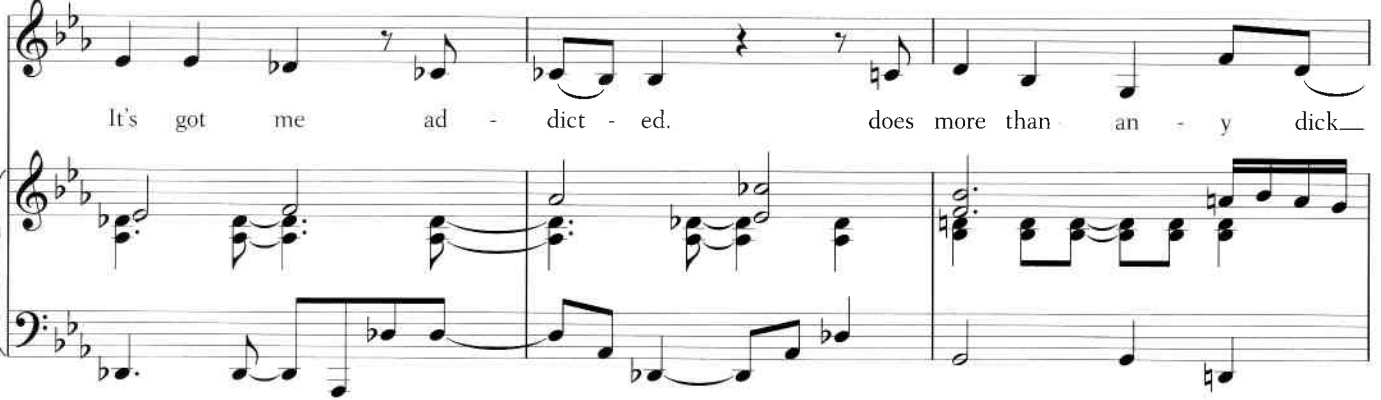
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


Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

♠ Coda


37     

It's got me ad - dict - ed. does more than - an - y dick\_



40   



did, \_ yeah, I can get \_ mine, \_ and you get



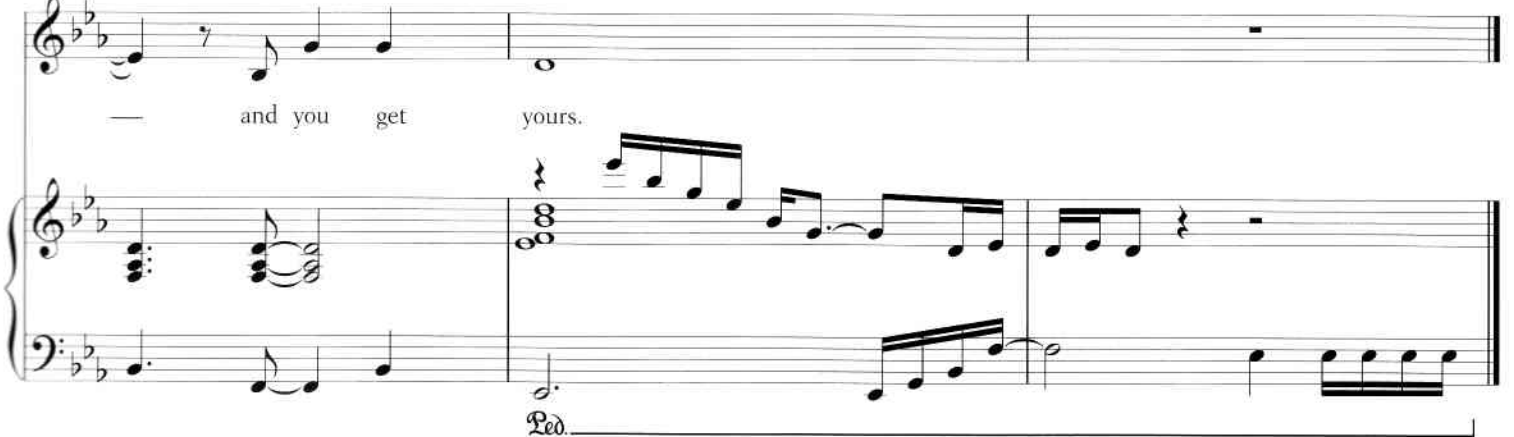
43  

yours. \_ Hey, \_ I can get \_ mine, \_



46  

\_ and you get yours.



Ped.