

Play Piano with...

Jamie Cullum

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But For Now

Words & Music by Robert Dorough

1 bar count in

Gently but with movement ♩ = 80

rall.

Cm Cm/B^b Cm/A Cm/A^b Cm/G Cm/A^b Cm/A G7#5(#9)

a tempo

Cm Cm/B^b Cm/A Cm/A^b Cm/G Cm/A^b

Sure I know you'd like to have me talk a-bout my fu - ture, and a mil-lion words or so to fill you in

rall. **a tempo**

Cm/A G7#5(#9) Cm Cm/B^b Cm/A Cm/A^b

- 'bout my past. Have I sis - ters or a bro - ther? When's my birth-day how's my mo - ther?

Cm/G

Cm/A^b

Cm/A

B^b11

Well my dear, in time I'll an - swer all those things you ask. But for

E^bmaj7

C7#9

Fm

Fm#5

Fm6

Fm#5

Fm(add9)

B^b11

now I'll just say I love you, no-thing more seems im- por-tant some

E^bmaj7

D7

Gm⁹

C7#9

Fm

Fm#5

Fm6

Fm#5

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

Fm

B^b11

rall. B^b7

E^bmaj7

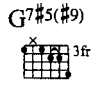
G7#5(#9)

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

a tempo




rall.





a tempo






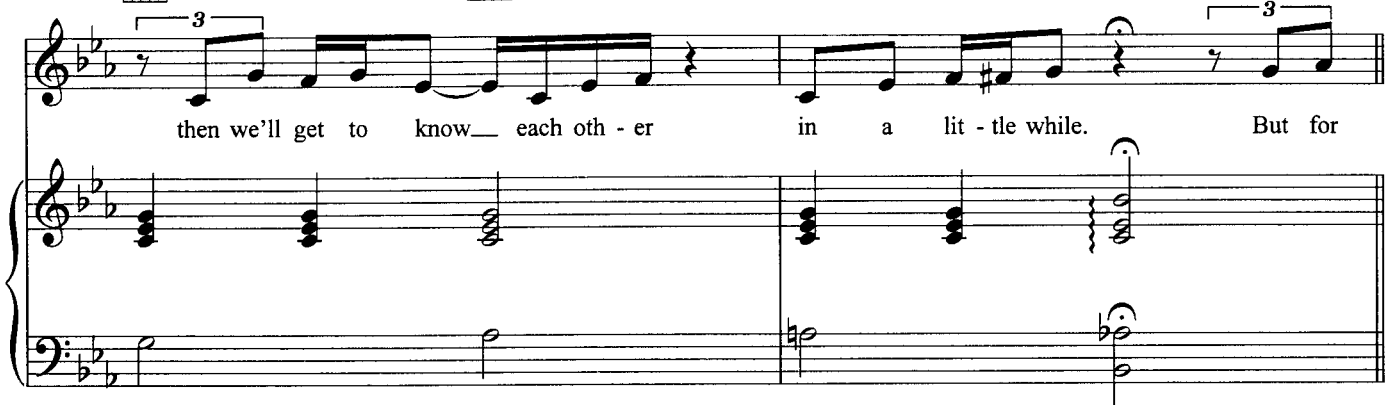
Cm/G  3fr


Cm/A^b  4fr


Cm/A  4fr


B^b11  4fr


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





E^bmaj7  3fr


C 

C⁷b9 

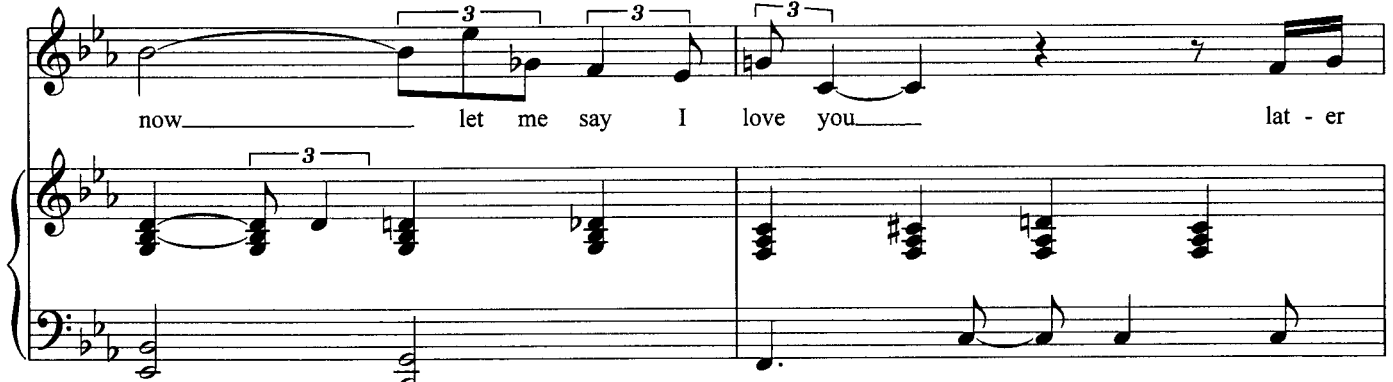
Fm 

Fm^{#5} 

Fm6 

Fm^{#5} 

now_ let me say I love you_ lat - er



Fm 

B^b11  4fr

E^bmaj7  3fr

D7  3fr

on there'll be time for so much more_ But for



E^bmaj7  3fr

C 

C⁷b9 

Fm 

Fm^{#5} 

Fm6 

Fm^{#5} 

now,_____ mean-ing now and for - ev - er_____ let me



Fm



Bb11



Eb



G7#5(#9)



rall.

3 3 3

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

a tempo

Cm



Cm/Bb



Cm/A



Cm/Ab



Cm/G



Cm/Ab



Cm/A



G7#5



Cm



Cm/Bb



Cm/A



Cm/Ab



Cm/G



Cm/Ab



Cm/A



Bb11



But for

Ebmaj7



C7b9



Fm



Fm#5



Fm6



Fm#5



3

now let me say I love you la-ter

Fm B^b11 B^b7^b9 E^bmaj⁷ D⁷

on I must know much more of you. But for

Gm⁷ C⁹#⁵ C⁷b⁹ Fm Fm^{#5} Fm⁶ Fm^{#5}

now here and now, how I love you, as you

rall. **Easy and delicate**

Fm B^b11 B^b7 E^bmaj⁷

are in my arms I love you, I

D^bmaj⁷

love you, I love you.

Frontin'

Words by Chad Hugo, Pharrell Williams & Shawn Carter
Music by Chad Hugo & Pharrell Williams

2 bars count in

Bright Shuffle ♩ = 95

Fmaj¹³



Gmaj¹³



(G)

Gmaj¹³



It's 'cause_ you love___ me___

(F)

straight

Fmaj¹³



(F)

So you think a-bout a chance, you find your-self___ try-in' to do___ my dance,

Gmaj¹³



straight

(G)

be - cause you love___ me___ Whoah_____ So

Gmaj⁹



G^bmaj⁹



Fmaj⁹



when___ we tried___ seems to slow___ down be - cause you___ weren't used___ to how

Gmaj⁹ Gmaj¹³

fast we touch. Then

Gmaj⁹ G^bmaj⁹ Fmaj⁹

we locked eyes and I knew I was in there and I was gon-na

Gmaj⁹ Gmaj¹³

cheer your ass up. I know that I'm

Fmaj¹³ Fmaj⁹

car-ry-in' on, ne-ver mind if I'm show-in' off, I was just fron-

Gmaj⁹ Gmaj¹³ Gmaj⁹ G^bmaj⁹

tin', you know I want you babe. I'm rea - dy to bet

Fmaj⁹/G

it all, un - less you don't care at all, but you know I want

Gmaj⁹ Gmaj¹³ Gmaj¹³ G^bmaj⁹ Fmaj⁹

you. You should stop fron - tin' babe.

Fmaj¹³ Fmaj⁹ F[#]maj¹³ Gmaj¹³

Why

G^bmaj¹³ Fmaj¹³

whey,

Fmaj⁹ F[#]maj¹³ Gmaj¹³ 3fr


yay.

Gmaj¹³/C[#] 4fr Gmaj¹³ 3fr

straight

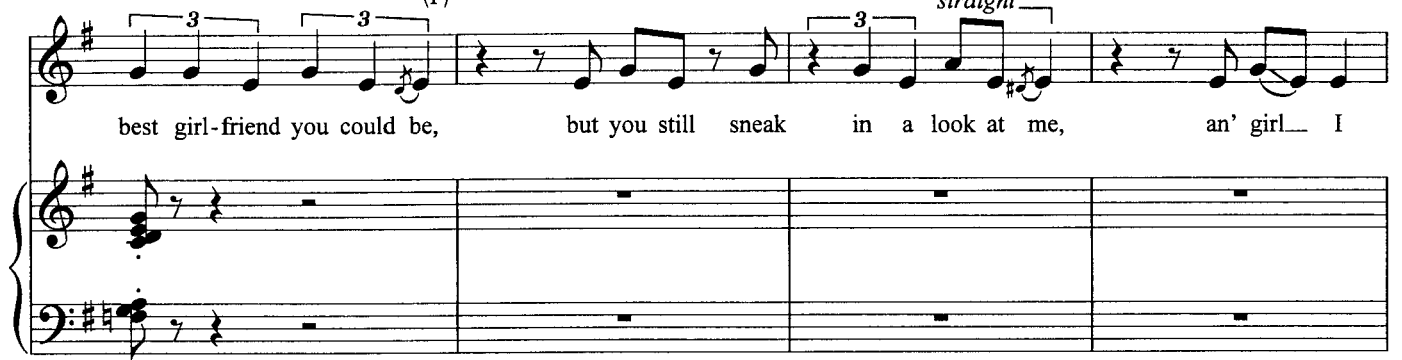
Tryin' to be the

Fmaj¹³



(F) *straight*

best girl-friend you could be, but you still sneak in a look at me, an' girl— I



(G) Gmaj¹³



love it! _____ Then you give your o -



Fmaj⁹



straight (F) *straight*

- ther girl— a shove, tell her you gon - na call and ask how it was,



Gmaj¹³



she's gon-na love— it! _____ Whoah _____



Gmaj⁹ 9fr G^bmaj⁹ 8fr Fmaj⁹ 7fr

So then _____ we try, _____ things would slow _____ down be - cause you_

Gmaj⁹ 9fr Gmaj¹³ 3fr

_____ weren't used_ to how fast we touch.

Gmaj⁹ 9fr G^bmaj⁹ 8fr Fmaj⁹ 7fr

Then we _____ lock eyes, _____ and I knew _____ I _____ was in _____ there and_

Gmaj⁹ 9fr Gmaj¹³ 3fr

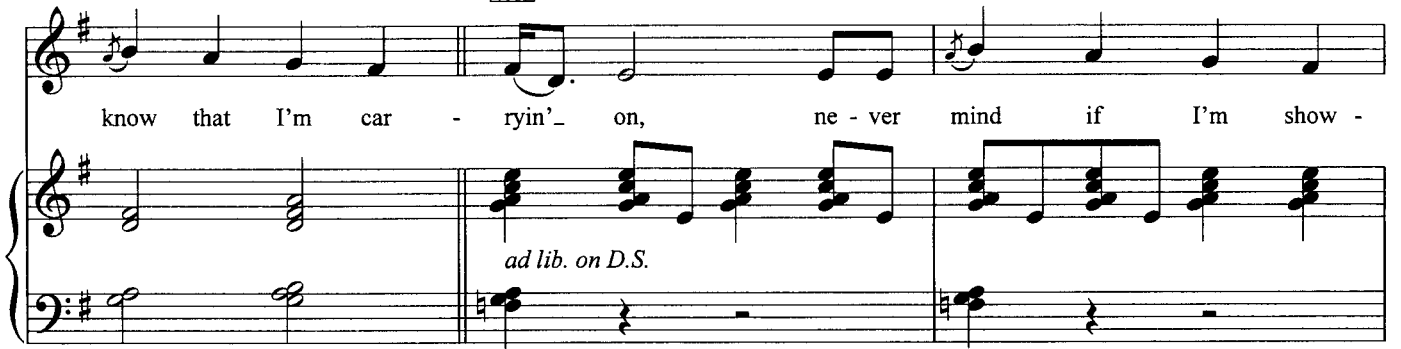
_____ I was_ gon - na cheer your_ ass _____ up. I



Fmaj⁹


know that I'm car - ryin' - on, ne - ver mind if I'm show -

ad lib. on D.S.



Gmaj⁹


-in' off, I was just fron - tin'.



Ped. _____

Gmaj⁹


G^bmaj⁹

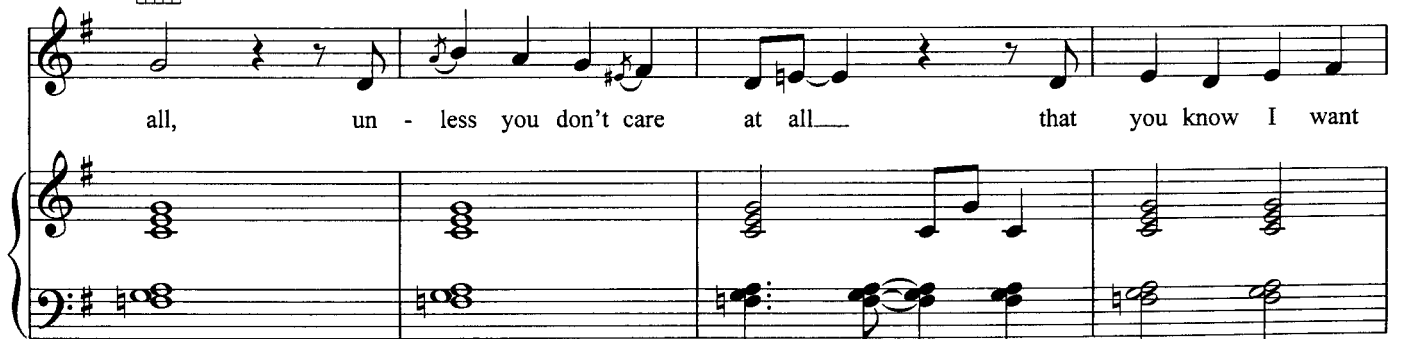

You know I want you babe. I'm rea - dy to bet it

straight



Fmaj⁹


all, un - less you don't care at all that you know I want



Gmaj⁹

Gmaj¹³

G^bmaj⁹

Fmaj⁹

cue notes on D.S.

you. You should stop fron - tin' babe.

Ped. _____

Fmaj⁹

F[#]maj⁹

Gmaj¹³

Yay, _____
on D.S. Whoah _____

To Coda ◊

Gmaj⁹

G^bmaj⁹

Fmaj¹³

yeah. _____ yay. _____

Fmaj⁹ Fmaj¹³ F#maj¹³ Gmaj¹³

yay!

Detailed description: This system contains the first four measures of a musical piece. The top staff is a vocal line with a melodic line and a long slur. The second staff is a piano accompaniment with chords and moving lines in both hands. Above the first measure is a guitar chord diagram for Fmaj⁹ (X 0 2 3 4 7 fr). Above the second measure is a guitar chord diagram for Fmaj¹³ (X 0 2 3 4 7 fr). Above the third measure is a guitar chord diagram for F#maj¹³ (X 0 2 3 4 7 fr). Above the fourth measure is a guitar chord diagram for Gmaj¹³ (X 0 2 3 4 7 fr). The vocal line has the word "yay!" written below it.

Detailed description: This system contains the fifth and sixth measures of the musical piece. The top staff continues the vocal line with a long slur. The piano accompaniment continues with chords and moving lines in both hands.

N.C.

(drums out)

Detailed description: This system contains the seventh and eighth measures. The top staff has whole rests, with "N.C." written above and "(drums out)" written below. The piano accompaniment continues with a rhythmic pattern in the bass line.

Detailed description: This system contains the ninth and tenth measures. The top staff has whole rests. The piano accompaniment continues with a rhythmic pattern in the bass line.

straighter feel through solo

Bm⁹



Dm⁹



(drums in)

Fm⁹



Cm⁹



Bm⁹



(pull back slightly)

E^bm⁹



Dm⁹



Fm⁹





Cm⁹





Bm⁹



Dm⁹  3fr


D^bm⁹  6fr

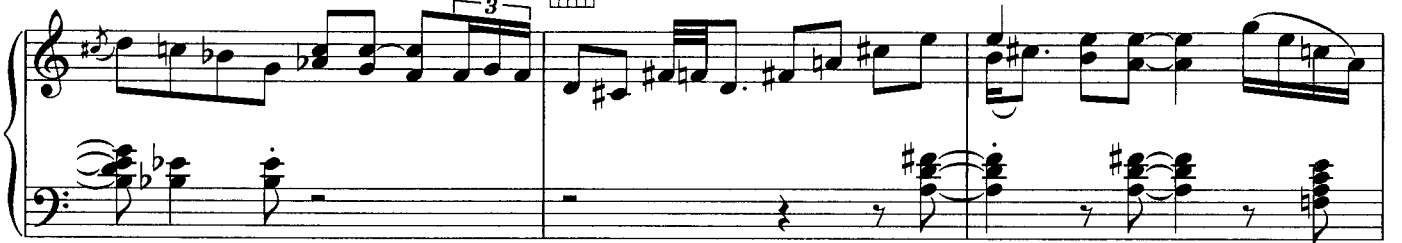
Fm⁹  6fr




Cm⁹  6fr




Bm⁹  3fr




Dm⁹  3fr

Fm⁹  6fr



Cm⁹  6fr

straight



Bm⁹



A#m⁹



Dm⁹



8va

Fm⁹



(8)

Cm⁹



Bm⁹



Dm¹¹



Fm⁹



Cm⁶



Bm¹¹



Dm¹¹  3fr

Fm⁹  6fr



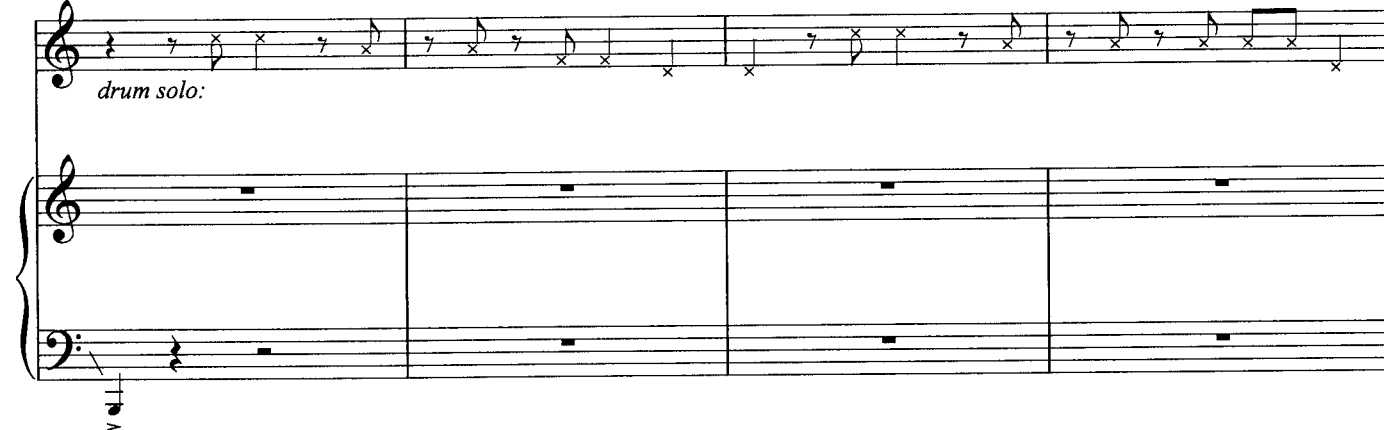
Cm⁶  7fr


gliss






N.C.

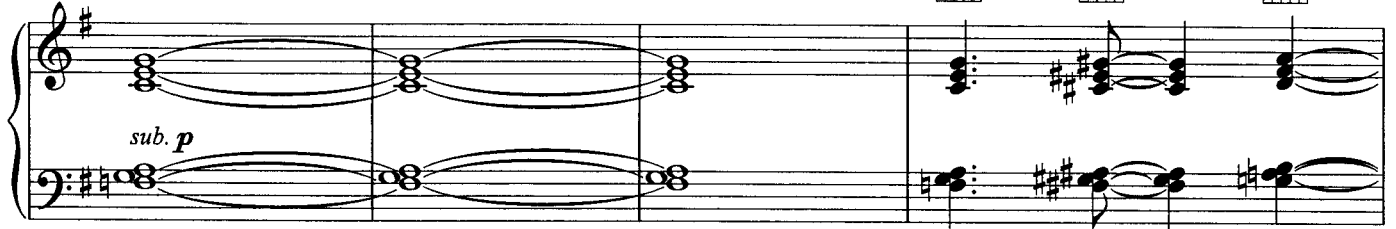
drum solo:






Fmaj⁹  7fr

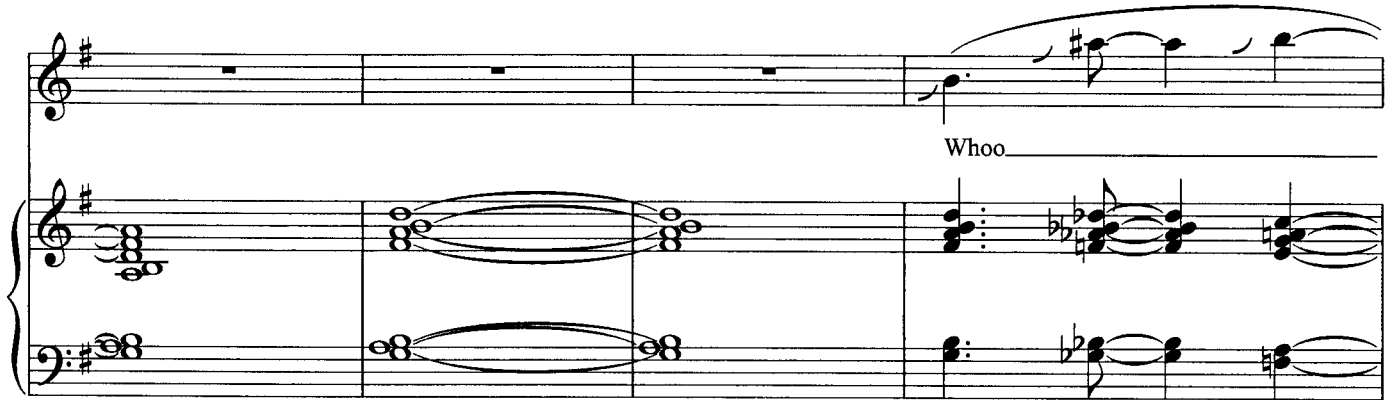
Fmaj⁹  7fr F[♯]maj⁹  8fr Gmaj⁹  9fr


sub. p



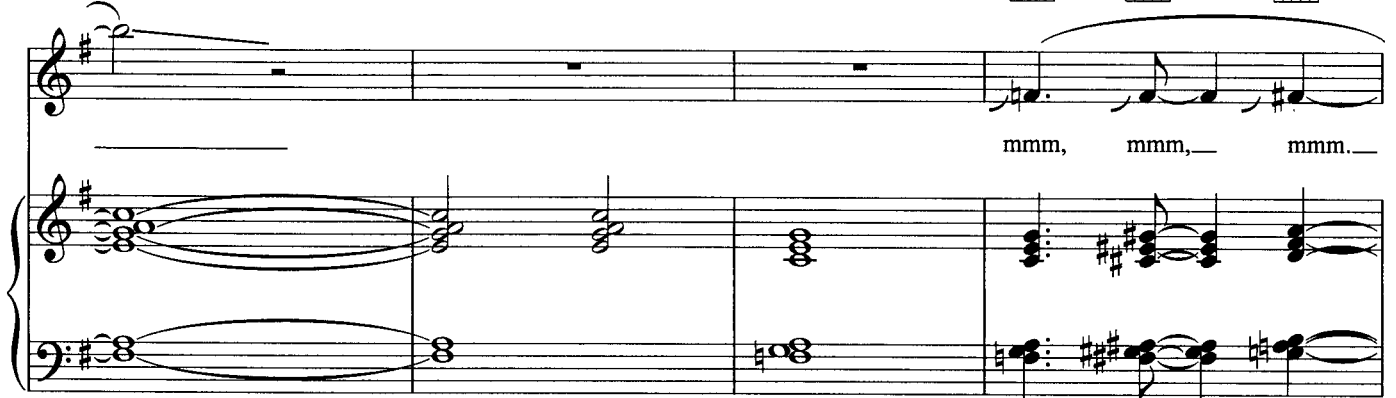
G^bmaj¹³  Fmaj⁹  7fr

Who



Fmaj⁹  7fr F[♯]maj⁹  8fr Gmaj⁹  9fr

mmm, mmm, — mmm. —



Gmaj¹³  3fr

D.S. al Coda

I know that I'm car -



Ped.

⊕ Coda

Gmaj⁹ 9fr

G^bmaj⁹ 8fr

Fmaj¹³

Fmaj⁹ 7fr

who

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long, sustained note that spans across several measures, with a slur above it. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex harmonic structure with many chords and moving lines. The lyrics "who" are written below the vocal line.

Fmaj¹³

F[#]maj¹³

Gmaj¹³ 3fr

yeah.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long, sustained note that spans across several measures, with a slur above it. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex harmonic structure with many chords and moving lines. The lyrics "yeah." are written below the vocal line.

G^bmaj¹³

Fmaj¹³

Yeah,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a long, sustained note that spans across several measures, with a slur above it. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex harmonic structure with many chords and moving lines. The lyrics "Yeah," are written below the vocal line.

F#maj13



Gmaj13



yeah, _____

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4, also under a slur. The piano accompaniment consists of chords in the right hand and bass lines in the left hand, with some notes tied across measures.

Ped. _____

Gbmaj13



Fmaj9



gliss.

yay. _____

p

The second system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line starts with a half note G4, followed by a half note A4, and a half note B4, all under a slur. The piano accompaniment includes a *gliss.* (glissando) marking over the first measure and a *p* (piano) dynamic marking in the second measure.

Fmaj9



F#maj9



Gmaj9



rall.

mmm, mmm, _____ mmm. _____

The third system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a half note G4, followed by a half note A4, and a half note B4, all under a slur. The piano accompaniment includes a *rall.* (rallentando) marking and the vocal line is accompanied by the text "mmm, mmm, mmm." with horizontal lines indicating the duration of each note.

Pointless Nostalgic

Words & Music by Ben Cullum

1 bar count in

Gentle Rock ♩ = 74

Dsus² C⁶/ Csus²

The first system of music features a guitar part with three chords: Dsus² (5fr), C⁶/, and Csus² (3fr). The piano accompaniment is in 7/4 time, starting with a mezzo-forte (mf) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a simple bass line.

Dsus² C⁶/ C⁹sus⁴ C⁹

The second system continues the guitar part with four chords: Dsus² (5fr), C⁶/, C⁹sus⁴, and C⁹. The piano accompaniment maintains the 7/4 time signature and mf dynamic, with the right hand melody continuing and the left hand adding a bass note in the final measure.

Asus² Gsus² B^bsus² C F E^bmaj⁹

A-ny-thing a-bout love to-day lost in the sun-light, walk-ing down me-mo-ry lane.

The third system introduces the vocal melody with lyrics: "A-ny-thing a-bout love to-day lost in the sun-light, walk-ing down me-mo-ry lane." The guitar part features five chords: Asus², Gsus², B^bsus², C (3fr), F (5fr), and E^bmaj⁹ (5fr). The piano accompaniment continues with the 7/4 time signature and mf dynamic, providing harmonic support for the vocal line.

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A - ny - thing a - bout you to - day



peo-ple from the past that I knew were slow-ly slip-ping a - way. — Seems so long a - go since



we were care-free, — pho-to-graphs lost in time are all — I see. — A

$B^{\flat} \text{sus}^2$ C $D \text{sus}^4$ $D \text{sus}^4/E$ $D \text{sus}^4/F$ $D \text{sus}^4/G$

point-less nos - tal - gic, that's me.____ That's...

f

$E \text{sus}^4/A$ $E \text{sus}^4/B$ $E \text{sus}^4/C^{\#}$ C^{13}

me.____

$D \text{sus}^2$ C^{\flat} $C^{\circ} \text{sus}^4$ C°

mf

Ped._____ Ped._____

$D \text{sus}^2$ $D \text{sus}^2(4)$ C^{\flat} $C \text{sus}^2$

Ped._____ Ped._____

Asus² Gmaj⁷(no³) B^bsus² C

Thoughts run-nin' round my head to-day, the times from the past bob-bing up. Where they're from I don't

Fadd⁹ E^bmaj⁹ Fmaj⁹ E^bsus² Asus² Gmaj⁷(no³)

know. Rem-i-nis-cing my cares a-way,

B^bsus² C Bm Esus⁴

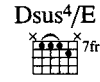
wish-ing I could go back and change the points that were low. 'Til I re-a-lise that



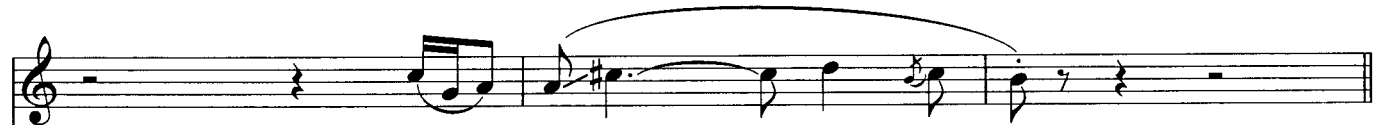
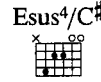
life's meant to be. Pho-to-graphs lost in time are all I see. A



N.C.



point-less nos-tal-gic that's me.



That's me.



Dsus²
x 0 2 3 3 5fr

C^{6/9}
x 3 3 3 3 3

Csus²
x 0 2 3 3 3fr

Dsus²
x 0 2 3 3 5fr

First system of musical notation. It features a guitar staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar part consists of a single note on the high E string in each measure.

C^{6/9}
x 3 3 3 3 3

Csus²
x 0 2 3 3 3fr

Dsus²
x 0 2 3 3 5fr

C^{6/9}
x 3 3 3 3 3

Csus²
x 0 2 3 3 3fr

Second system of musical notation. It features a guitar staff with a treble clef and a piano accompaniment with a grand staff. The piano part continues with the same accompaniment pattern as the first system.

Dsus²
x 0 2 3 3 5fr

C^{6/9}
x 3 3 3 3 3

Csus²
x 0 2 3 3 3fr

Third system of musical notation. It features a guitar staff with a treble clef and a piano accompaniment with a grand staff. The piano part continues with the same accompaniment pattern.

Asus²
x 0 2 0 2 0

Gadd9
x 0 2 0 3 0

B^bsus²
x 0 2 0 3 0

Cadd9
x 0 2 0 3 0

Fourth system of musical notation. It features a guitar staff with a treble clef and a piano accompaniment with a grand staff. The piano part continues with the same accompaniment pattern.

Fadd9 Ebmaj9 Fadd9 Ebadd9

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Asus2 Gsus2 Gmaj7(no3) Bbsus2 C

Rem-i - nis-cing my cares a - way, - wish-ing I could go back and change the points that were low. -

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

Bm Esus4 Bm Esus4

'Til I re - a - lise, that life's meant to be. -

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

Bbsus2 Asus2 G Bm Bbsus2 C

Pho-to-graphs lost in time are all I see. - A point-less nos - tal - gic, -

Musical notation for the fourth system, including lyrics and piano accompaniment.

Esus⁴/A

Esus⁴/B

Esus⁴/C[#]

Esus⁴/D



that's me. That's

drum fill

ff

Esus⁴/A

Esus⁴/B

Esus⁴/C[#]

Esus⁴/D

Esus⁴

Esus⁴/A

Esus⁴/B



me. It's all I'll ev-er be.

Esus⁴/C[#]

Esus⁴/D

Esus⁴

Esus⁴/A

Esus⁴/B



It's all I'll ev-er be.

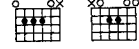
Esus⁴/C#



Esus⁴/D



Esus⁴ Esus⁴/A



Esus⁴/B



Esus⁴/C#



Esus⁴/D



Esus⁴



'Cause that's... me... It's all I'll

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a whole rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note B4, and a quarter note C5. After a whole rest, it continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Esus⁴/A



Esus⁴/B



Esus⁴/C#



Esus⁴/D



Esus⁴/A



Esus⁴/B



ev-er be... 'Cause that's me...

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. After a whole rest, it continues with a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The piano accompaniment maintains the rhythmic pattern from the first system.

Esus⁴/C#



Esus⁴/D



Esus⁴/A



Esus⁴/B



Esus⁴/C#



D⁵



The third system of music shows the vocal line on a single staff and the piano accompaniment on a grand staff. The vocal line has a whole rest. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Lover You Should've Come Over

Words & Music by Jeff Buckley

2 bars count in

$\text{♩} = 64$ $\text{♪} = \text{♪}$



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is D major (two sharps). The tempo is marked as quarter note = 64. The piano accompaniment includes a bass line with a double bar line and a '2' above it, indicating a second ending. The vocal line consists of a few notes, including a half note and a quarter note.



The second system of music continues the vocal line and piano accompaniment. The piano accompaniment features a bass line with a double bar line and a '2' above it. The vocal line includes a half note and a quarter note.



The third system of music includes the vocal line with the lyrics: "Look - ing out the door I see the rain fall up - on the fun - e - ral mourn - ers. Pa-". The piano accompaniment features a bass line with a double bar line and a '2' above it. The vocal line includes a half note and a quarter note.

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rad - ing in the wake of sad re - la - tions as their shoes fill up with wa - ter.



May-be I am too young to keep good love from go - ing wrong,-



but_ to - night_ you're on_ my mind_ so you'll ne - ver know. I'm



bro - ken down, hun - gry for your love_ and no_ way to feed it,

D Cadd9

where _____ are you to-night? You know how much I

Em C#m7b5 F#aug7

need it. _____ Too young to hold on, too

§

Bm Bm/A G6 F#7 Bm7

old _____ to break free and run. _____ Some-times a man he gets

Em¹¹ Bm7 Em¹¹

car-ried a-way _____ when he feels _____ like he should be hav-in' his fun, _____ and he's

Bm7 Em11 C6

much_ too blind to see the da-mage he's done, 'cause some - times a man must a-wake

Em

to find that real-ly he has no - one. Oh!

D/F# Gm6 D/F#

So I wait_ for you and I burn,_ oh_ will I ev - er see your sweet re -

Gm6 A/C# C/E D A/C# A/B A F#m7

- turn,_ oh_ will I ev - er learn?_ Oh,_ lov - er, you should have come

Em⁷ D/A

To Coda ⊕

o - ver. 'Cause it's not too late.

C Em¹¹ D

Lone - ly is the room, the bed is

C Em D

made, the o - pen win dow lets the rain in, burn - ing in the cor - ner is the

Cadd⁹ Em¹¹

on - ly one who dreams he had you with him.

D.S. al Coda

C#m7b5 4fr F#aug7 Bm Bm/A G F#7

My bo - dy turns and years for a sleep_ that won't ev - er come...

This system contains the first system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: C#m7b5 (4fr), F#aug7, Bm, Bm/A, G, and F#7. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

⊕ Coda

D/A C/E D A/C# A/B A F#m7

late._____

This system contains the Coda section. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: D/A, C/E, D, A/C#, A/B, A, and F#m7. The piano accompaniment includes some double-fingered notes (marked with '2') in the right hand and a simple bass line in the left hand.

Em7 D/A

'Cause it's not too late._____

This system contains the second system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: Em7 and D/A. The piano accompaniment includes some double-fingered notes (marked with '2') in the right hand and a simple bass line in the left hand.

C/E D A/C# A/B A F#m7 Em7

'Cause it's not too

Repeat and fade

This system contains the third system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: C/E, D, A/C#, A/B, A, F#m7, and Em7. The piano accompaniment includes some double-fingered notes (marked with '2') in the right hand and a simple bass line in the left hand. The system ends with the instruction 'Repeat and fade'.

These Are The Days

Words & Music by Ben Cullum

1 bar count in

♩ = 73 (swung semiquavers)

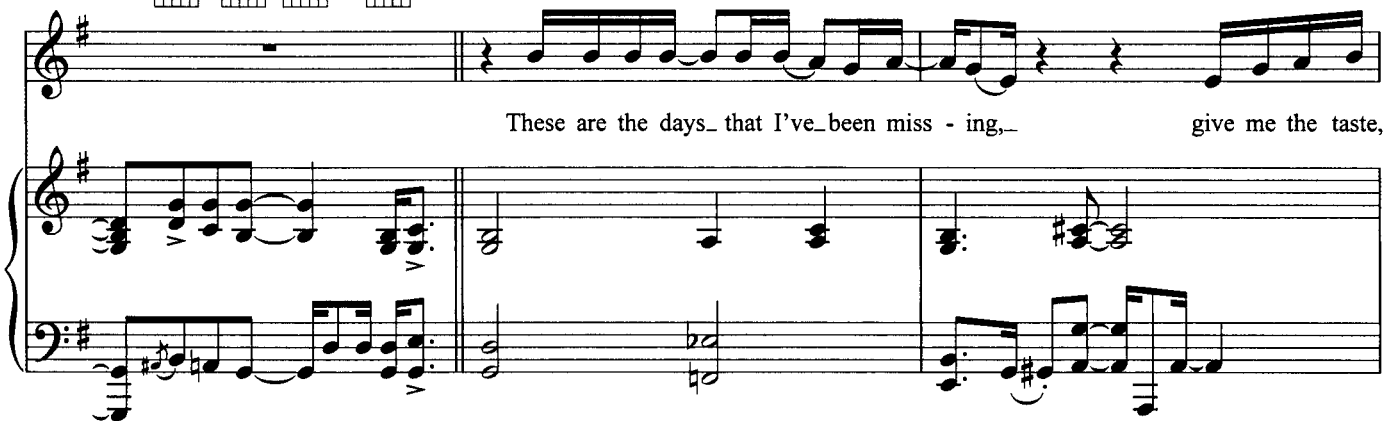
G⁷ F⁹ Em A⁷ Am⁷ C/D G



G/B Am⁷ G C/G G F⁷ Em A⁷



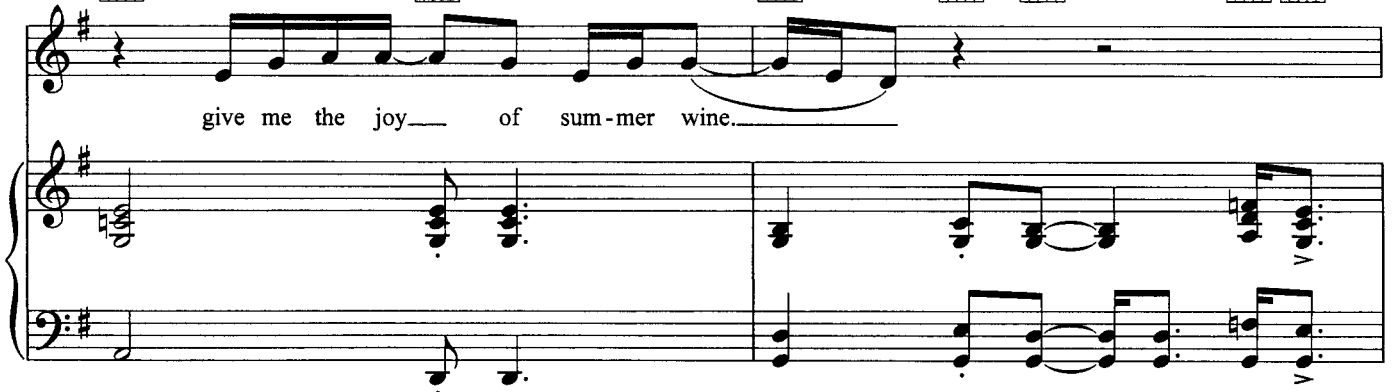
These are the days_ that I've_ been miss - ing,_ give me the taste,



Am⁷ Am⁷/D G C/G G G⁷ C/G



give me the joy_ of sum-mer wine.



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G F⁷ Em A⁷

These are the days_ that bring_ you mean - ing, — I feel the still -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment with treble and bass staves. Chord diagrams for G, F7, Em, and A7 are shown above the vocal line.

Am⁷ Am⁷/D G C/G G 3fr G⁷ F⁷

- ness of_ the sun, and I feel fine. —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for Am7, Am7/D, G, C/G, G (3fr), G7, and F7 are shown above the vocal line.

E Am⁷

Some-times when the nights are clos - ing ear - ly, — mm, mm,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for E and Am7 are shown above the vocal line.

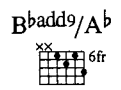
Am⁷/D G 3fr G⁷ F⁷

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for Am7/D, G (3fr), G7, and F7 are shown above the vocal line.



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



and I go the extra mile.



These are the times of love and meaning, eyes of the heart



melt-ed a-way in firm-er light.

G F7 Em A7

These are the days_ of end - less dream - ing, — trou-bles of life

Am7 C/D G C/G

float-ing a - way_ like a bird in flight. — These are the days, —

cresc.

G C/G G9 C/G

— these are the days, — these are —

G C/G G9 C/G

— the days. —

G F# Em A7

Da da da da da da da da da da da da da da

The first system of music features a vocal line with the lyrics "Da da da da da da da da da da da da da da". The guitar part includes chords G, F#, Em, and A7. The piano accompaniment consists of a treble and bass staff with various rhythmic patterns and chord voicings.

A7sus4 C/D G G7 Gdim7

da da da da da da da da da da da da da da

The second system continues the vocal line with "da da da da da da da da da da da da da da". The guitar part includes chords A7sus4, C/D, G (3fr), G7 (3fr), and Gdim7 (3fr). The piano accompaniment continues with complex chord voicings and rhythmic accompaniment.

G F7 Em A7

da da da da da da da da da da da da da da da da da da da da

The third system continues the vocal line with "da da da da da da da da da da da da da da da da da da da da". The guitar part includes chords G (3fr), F7, Em, and A7. The piano accompaniment continues with complex chord voicings and rhythmic accompaniment.

A7sus4 C/D G F7

da da da da da da da da da da da da da da da da da da da da

The fourth system continues the vocal line with "da da da da da da da da da da da da da da da da da da da da". The guitar part includes chords A7sus4, C/D, G (3fr), and F7. The piano accompaniment continues with complex chord voicings and rhythmic accompaniment.

E7 Am

I thought you said our love would last for ever,

C/D G F7

b'liev-ing that the tears would end for good.

E7 A7

I told you that we'd get through any weather, may-be that

C/D Bbadd9/Ab Gm6/Bb

did -n't work out but we did the best we could.

G F7 Em A7

These are the days_ that I've_ been miss - ing,___ give me the taste,

Am7 Am7/D G C/G G7 C/G

give me the joy___ of sum-mer wine._____

G F7 Em A7

These are the days_ that bring_ you mean - ing,___ I feel the still -

Am7 C/D Freely G7 G

rall. // - ness of___ the sun, and I feel fine._____

The Wind Cries Mary

Words & Music by Jimi Hendrix

$\text{♩} = 79$ $\text{♩} = \text{♩}^{\text{3}}$

Musical notation for the first system, including a snare drum part. The snare part is written in 4/4 time and features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a snare drum hit. The guitar and bass parts are shown as empty staves.

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

Diagram showing guitar chord diagrams for E^b, E, and F chords, with fret numbers (2fr, 3fr) indicated.

Musical notation for the second system, including guitar and bass parts. The guitar part is written in 4/4 time and features a rhythmic pattern of eighth notes. The bass part is written in 4/4 time and features a rhythmic pattern of eighth notes. The piano part is written in 4/4 time and features a rhythmic pattern of eighth notes.

E^b E F C B^b

Diagram showing guitar chord diagrams for E^b, E, F, C, and B^b chords, with fret numbers (2fr, 3fr) indicated.

Musical notation for the third system, including guitar and bass parts. The guitar part is written in 4/4 time and features a rhythmic pattern of eighth notes. The bass part is written in 4/4 time and features a rhythmic pattern of eighth notes. The piano part is written in 4/4 time and features a rhythmic pattern of eighth notes.

1. Af - ter all the jacks are in the

F C B^b

box - es, and the clowns_ have all gone to bed,

F C B^b 3

— you can hear hap - pi - ness stag - ger - ing

F G B^b

on down the street, foot - prints_ dressed_ in red...

E^b E F G B^b

— And the wind_ whis - pers

E^b E F E^b E F

Ma - ry.

C B^b F






2. A broom is drear - i - ly sweep - in'

C B^b F

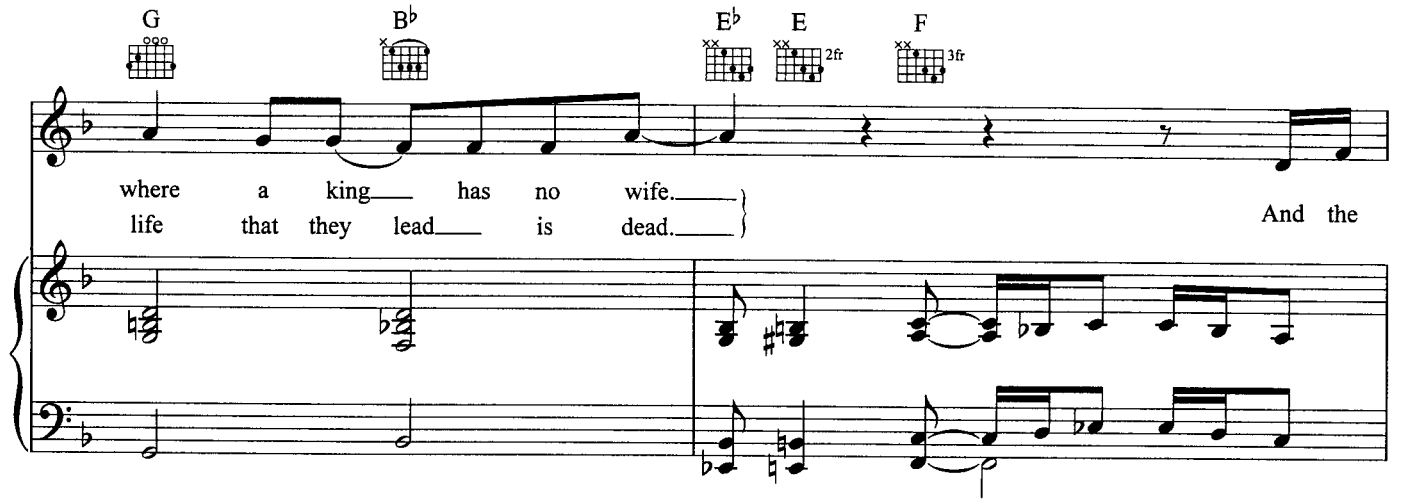
up the bro - ken pie - ces of yes - ter - day's life,






C B^b F

some where a queen is weep - ing, some -

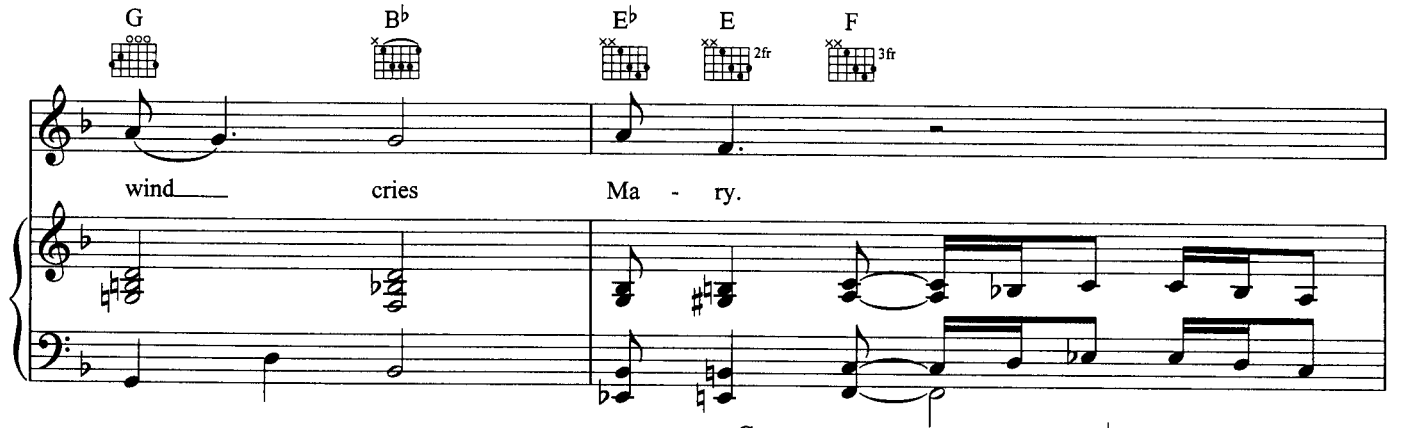
G  B \flat  E \flat  E  2fr F  3fr

where a king has no wife. And the
 life that they lead is dead.



G  B \flat  E \flat  E  2fr F  3fr



wind cries Ma - ry.




C  B \flat 

3. The traf - fic lights turn blue to -



F  C  B \flat 

- mor - row, shin - ing emp - ti - ness down



F C B^b

on my bed. Their ti - ny is - land, it sags down

F G B^b

stream, 'cause the life — that they lead — is dead.

E^b E F G B^b

— And the wind — screams

E^b E F E^b E F

Ma - ry.



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



Second system of musical notation, including a vocal line with lyrics "Ooh... yeah." and piano accompaniment.

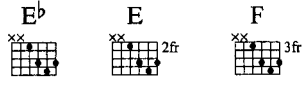


Third system of musical notation, including a vocal line and piano accompaniment.



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

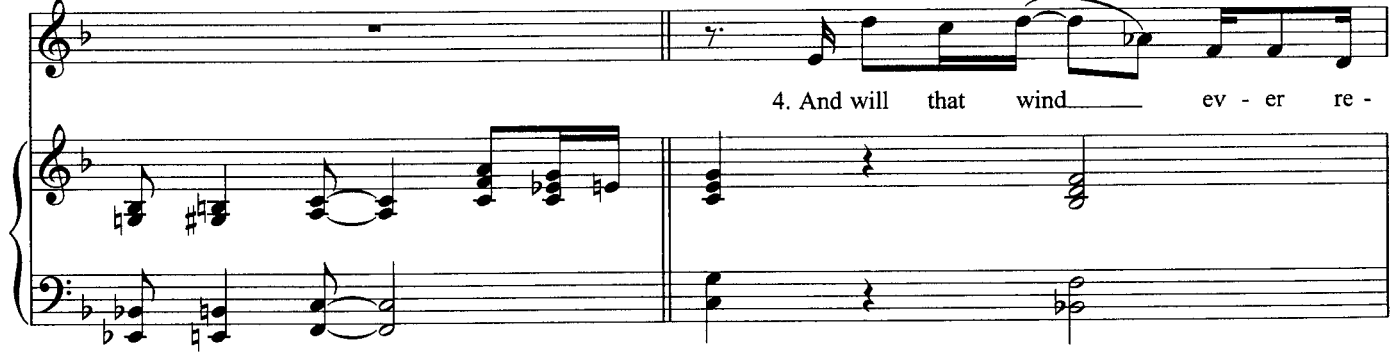
E^b E F




E^b E F E^b E F




E^b E F C B^b

4. And will that wind ev - er re -

F C B^b




-mem - ber the names it hasblown in the

F C B^b

past? With its crutch, its old age its wis -

F G B^b

- dom whis - pers "No, this will be the last."

E^b E F G B^b

And the wind cries

E^b E F E^b E F

Ma - ry.

E^b E F

xx0233 xx0220 xx0323

E^b E F

xx0233 xx0220 xx0323

E^b E F

xx0233 xx0220 xx0323

E^b E F

xx0233 xx0220 xx0323

E^b E F

xx0233 xx0220 xx0323

rall.

E^b E/C F

xx0233 xx0220 xx0323

You're Nobody Til Somebody Loves You

Words & Music by Larry Stock, Russ Morgan & James Cavanaugh

2 bars count in

Medium Swing ♩ = 160

N.C.

B^b7



B7



N.C.

B^b7



B7



B^b7



B7



N.C.

1.

B^b7



B7



N.C.

Dee dee dee dee dee doo doo

Dee dee dee dee dee doo doo

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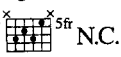
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2.

E^b7  3fr

E7  4fr

F7  5fr N.C.

A^b13  4fr

G^b13  3fr

N.C.

D^b7  2fr

D7  3fr



Drum fill

Drum fill

E^b7  4fr

N.C.

C7[#]9 



Drum fill

You're

2 in a bar feel

F  3fr

A¹³  5fr

D⁹  6fr



no - bo - dy till some - bo - dy loves you... You're

Gm⁷  3fr

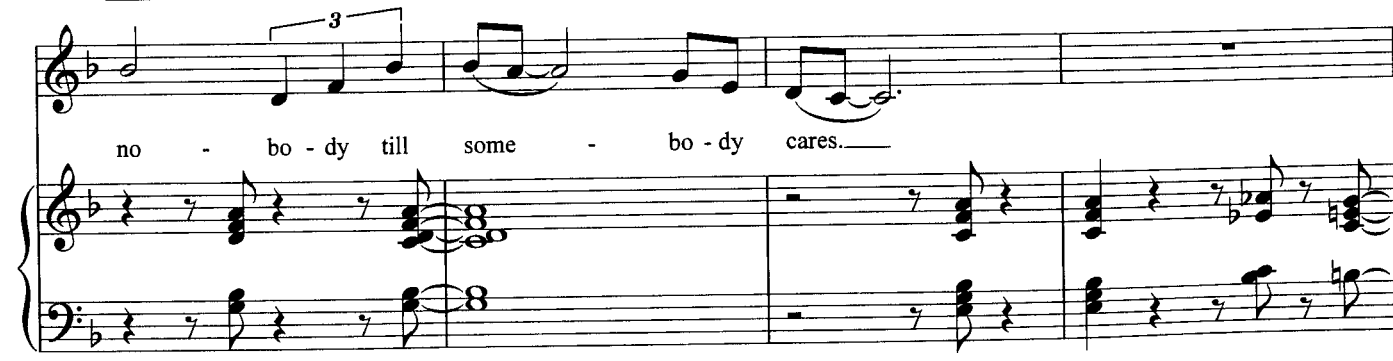
C¹¹ 

Am⁷  5fr

A^b7  4fr

G¹³  3fr

C⁷ 



no - bo - dy till some - bo - dy cares.---

Am7



A^b13



Gm7



C7



You may be King you may poss-ess the world and its gold but

G13



C13



Csus4



C7



gold won't bring you hap - pi - ness when you're grow - ing old. The

Fmaj7



A13



D9



world is - n't the same you'll nev - er change it.

D9



Gm7




D7#9





Gm7



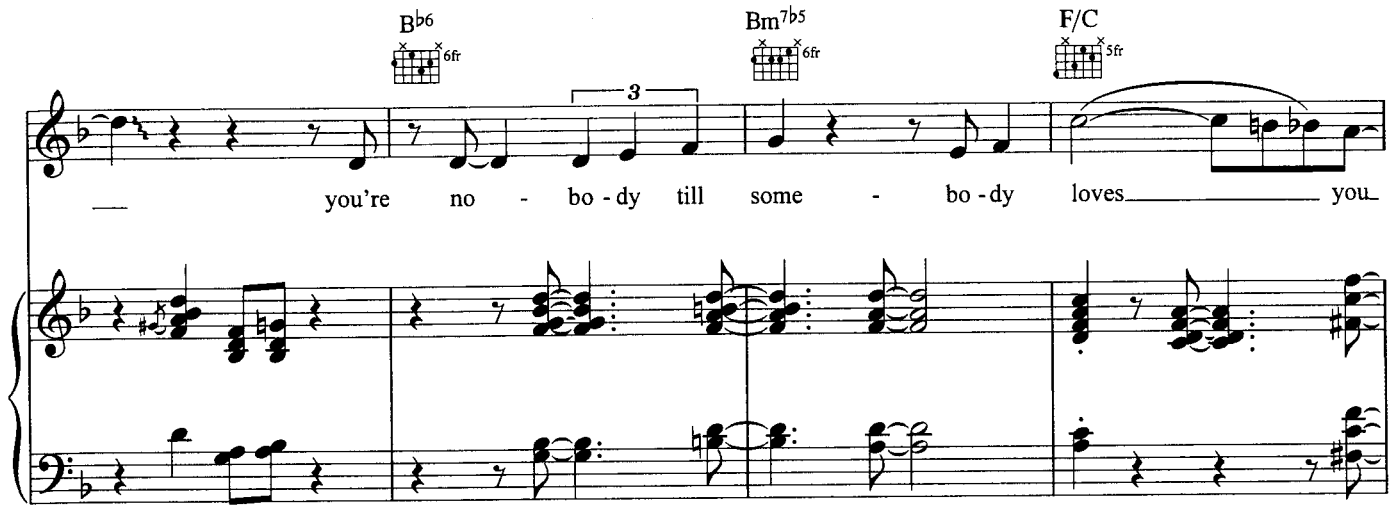
As sure as the sun shines a - bove you,


B^b6  6fr


Bm⁷b⁵  6fr


F/C  5fr

— you're no - bo - dy till some - bo - dy loves — you.

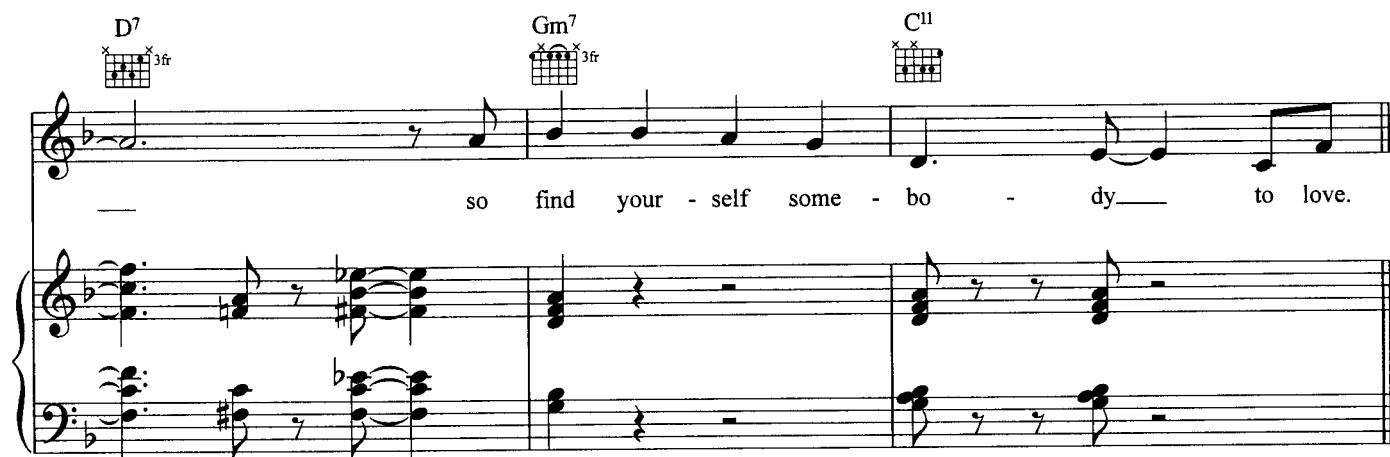


D⁷  3fr

Gm⁷  3fr


C¹¹ 


— so find your - self some - bo - dy — to love.




2 Bar break- full swing


NC.


F  3fr

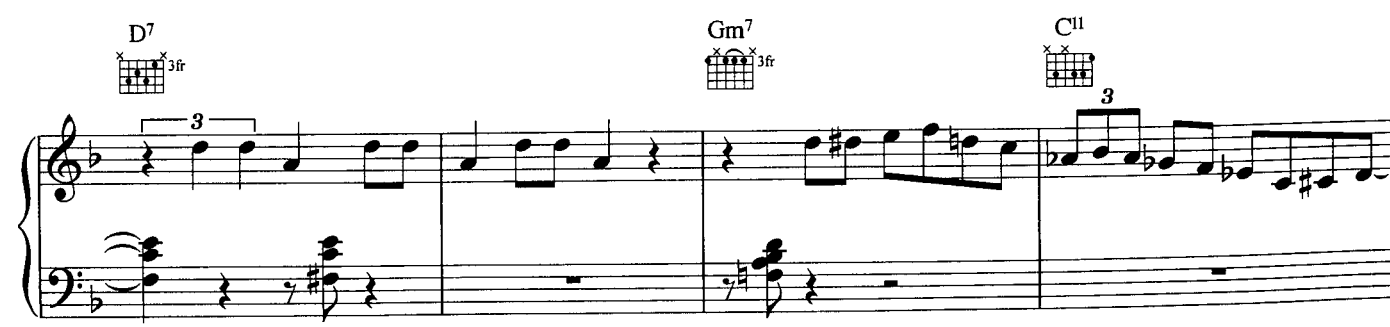
A⁷  5fr



D⁷  3fr

Gm⁷  3fr

C¹¹ 



Am⁷



Gm⁷



C¹¹



A^bm⁶



Am⁷



A^b13



Musical notation for the first system, including treble and bass staves with a triplet of eighth notes in the treble and a bass line with chords.

Gm⁹



Gm⁹/C



G¹³



G7^{#5}



Musical notation for the second system, featuring a melodic line with a '8va' marking and a bass line with chords.

C



F



A¹³



(8)

Musical notation for the third system, including a melodic line with a 'trill' marking and a bass line with chords.

D⁹



Gm⁷



(8)

3

Musical notation for the fourth system, featuring a melodic line with a triplet of eighth notes and a bass line with chords.

D7^{#11}



Gm⁹



B^bmaj⁷



Musical notation for the fifth system, including a melodic line with a '8va' marking and a bass line with chords.

Bm⁹ 7fr Fmaj⁷ 5fr D7^{#9} 8fr Gm⁹ 8fr

C^{#9} 7fr F⁶ 6fr D⁹ 6fr Gm⁷ C^{#9} 2fr

You're no -

F 3fr A¹³ 5fr D⁷ 3fr

- bo - dy till some - bo - dy loves you. You're

Gm¹¹ 8fr C¹³ 8fr F 3fr F¹³

no - bo - dy till some - bo - dy cares. You

Am⁷ A^{b7} Gm⁷ C¹³

may be King, you may poss-ess the world and its gold but

G¹³ C^{#5}

gold won't bring you hap - pi - ness when you're grow - ing old.

F A¹³ D^{7#9}

The world is - n't the same you'll ne-ver change it, uh.

D⁹ D^{b9} Gm⁷ D^{7#9} Gm⁷

Sure as the sun shines a - bove

B^bmaj⁷ 6fr Bm^{7b5} 6fr E⁷ 4fr F/C 5fr

you, you're no - bo - dy till some - bo - dy lo - ves_ you,

D^{7#9} 8fr Gm⁷ 3fr Gm⁹/C 3fr

so_ find your - self some - bo - dy,

B^bm⁷ 8fr E^b13 5fr Gm⁷ 3fr C¹³ 8fr

you don't need just a - ny - bo - dy, find your - self some - bo - dy_ to love..

B^b7 6fr B⁷ 7fr N.C.

Dee dee dee dee dee doo doo..

B^b7 6fr B7 7fr N.C. B^b7 6fr B7 7fr

Dee dee dee dee dee doo doo.

N.C. E^b7 3fr E7 4fr F7 5fr N.C.

Dee dee dee dee dee doo doo.

Drum fill

A^b13 4fr G^b13 N.C. D^b7 2fr D7 3fr E^b7 4fr N.C.

Drum fill

Drum fill

Dee dee dee dee dee doo da da dit doo doo.

8^{vb}

CD Track Listing

Full performance demonstration tracks...

1. But For Now

(Dorough) Raybird Music/Sacem

2. Frontin'

(Carter/Hugi/Williams)

Emi Music Publishing Limited/BMG Music Publishing Limited.

3. Pointless Nostalgic

(Cullum) Chrysalis Music Limited

4. Lover, You Should've Come Over

(Buckley) Sony/ATV Music Publishing (UK)

5. These Are The Days

(Cullum) Chrysalis Music Limited

6. The Wind Cries Mary

(Hendrix) Sony/ATV Music Publishing (UK)

7. You're Nobody Til Somebody Loves You

(Stock/Morgan/Cavanaugh) Peermusic (UK) Limited

Backing tracks only (without piano)...

8. But For Now

9. Frontin'

10. Pointless Nostalgic

11. Lover, You Should've Come Over

12. These Are The Days

13. Wind Cries Mary

14. You're Nobody Til Somebody Loves You

To remove your CD from the plastic sleeve, lift the small lip to break the perforations.

Replace the disc after use for convenient storage.



Play Piano with...

Jamie Cullum

Authentic piano transcriptions

for seven great songs

Includes vocal line, full lyrics

and guitar chord boxes,

plus... CD with 'soundalike'

backing tracks and full

demonstration performances