

VOCAL / PIANO

AMY WINEHOUSE

BACK TO BLACK



**PARENTAL
ADVISORY**
EXPLICIT CONTENT

 **HAL•LEONARD®**

AMY WINIEHOUSE 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





9

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

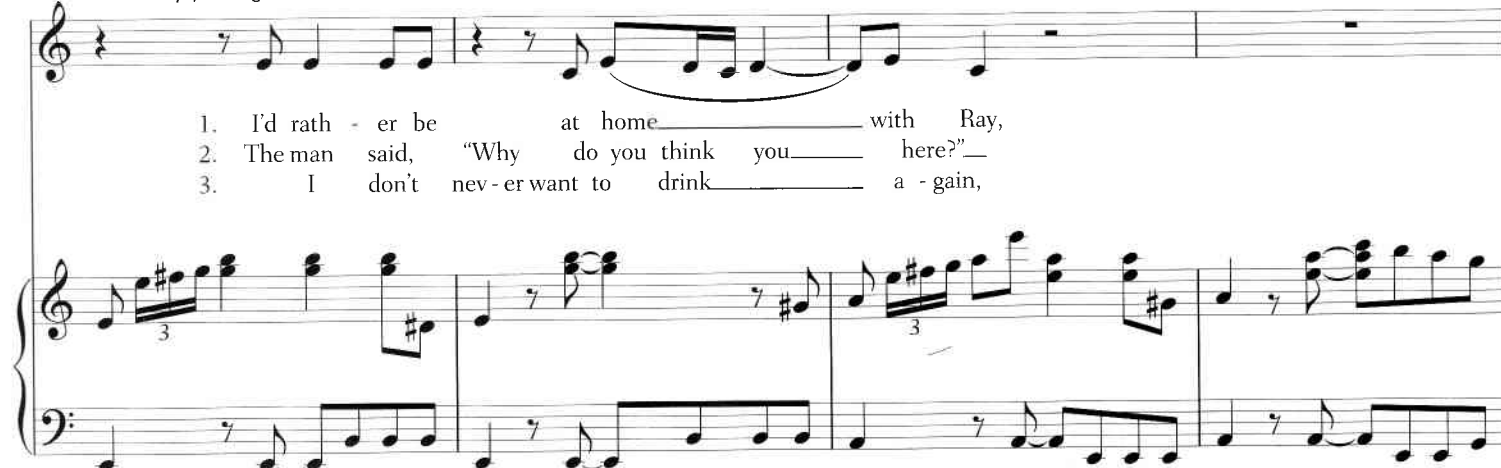
13   

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,



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



27  

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



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.

N.C.

YOU KNOW I'M NO GOOD

Words and Music by Amy Winehouse

♩ = 100 **Lazy**

N.C.

Drums

4

drums cont. sim.

7

Dm




Gm

A7

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

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

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



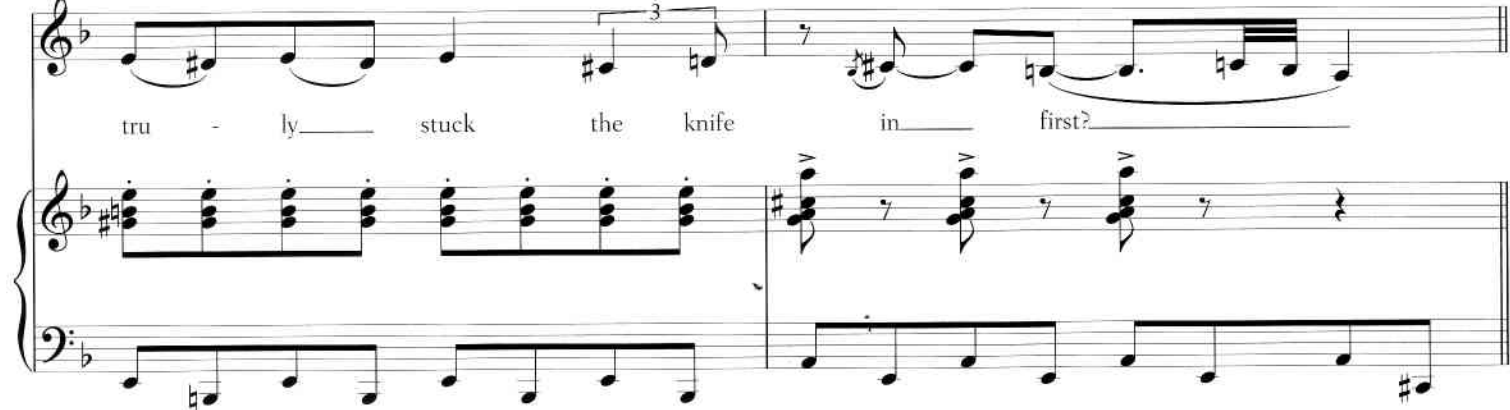
76 

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  

I told you I was

86  

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

88   

1. 2.

91   

Repeat to fade

ME & MR JONES (FUCKERY)

Words and Music by Amy Winehouse

♩ = 80 **Freely**



4/4

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

3

The first system of musical notation for 'Me & Mr Jones (Fuckery)'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked '♩ = 80 Freely'. Above the first measure is an A7 guitar chord diagram. Above the second measure is a G#7 guitar chord diagram. The vocal line starts with a quarter rest, followed by eighth notes, a half note, and a triplet of eighth notes. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.



3

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

The second system of musical notation. The vocal line continues with a triplet of eighth notes, a quarter note, and a half note. The piano accompaniment continues with sustained chords and single notes. The key signature and time signature remain the same.

♩ = 90 **Swung quavers**



5

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

The third system of musical notation. The vocal line starts with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand. The key signature and time signature remain the same.

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   3

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    3fr

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

27    3

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

JUST FRIENDS

Words and Music by Amy Winehouse

♩ = 100 **Gently**
N.C.



Lead. Ped. cont. sim. until *



When will we get



the time to be just friends? _____

10   

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



13  

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



16 

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



19   

— 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. al Coda**

the time to be just friends, just friends?

⊕ Coda

58   




When will we get the___ time to be___ just___ friends, just



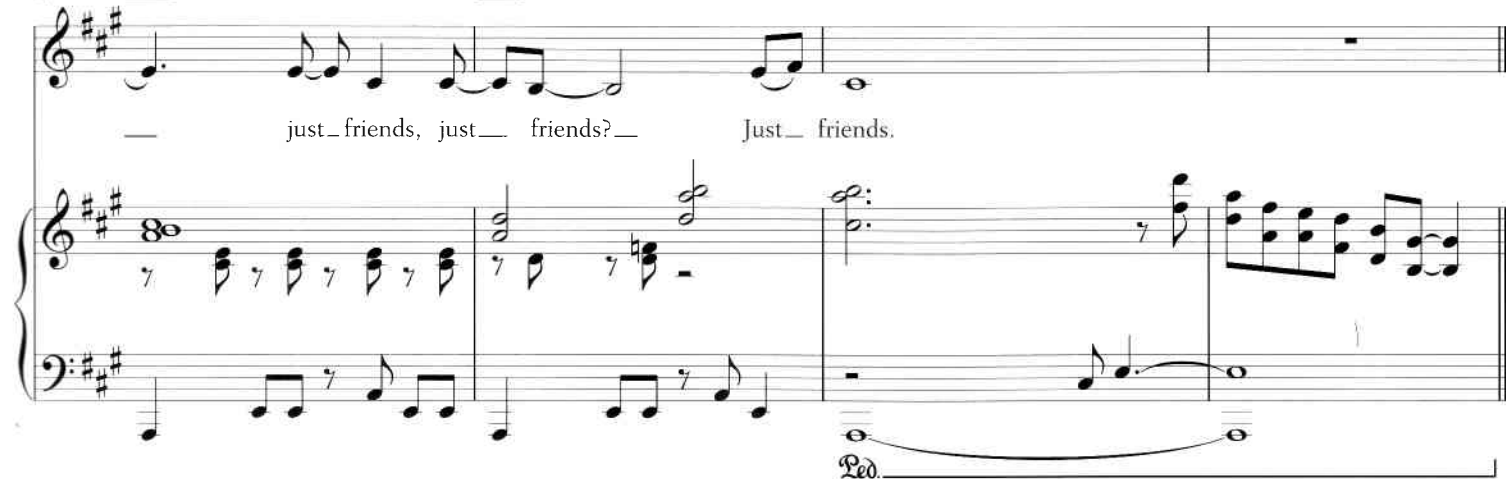
61   

friends?___ When will we get the time to be___



64    rit.

— just_ friends, just___ friends?___ Just_ friends.



BACK TO BLACK

Words and Music by Amy Winehouse and Mark Ronson

♩ = 130 **Swung quavers**




5





9

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

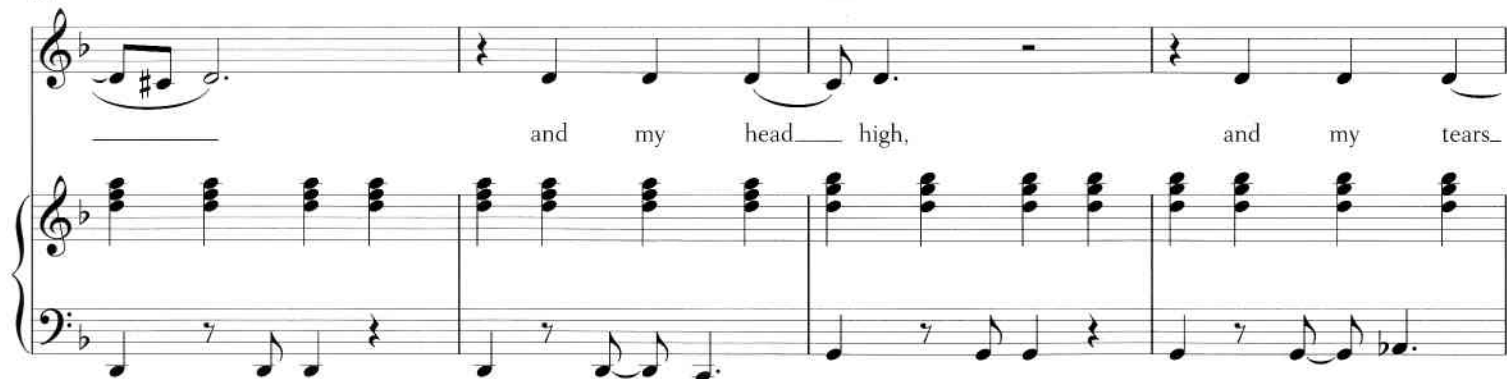




13

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


17  



and my head high, and my tears




21  



dry, get on with out my guy. You




25  

went back to what you knew, so far



29  

re- moved from all that we went through. And



33 **Dm** **Gm**

I tread a trou - bled track, my odds are

37 **B^b** **A**

stacked, I'll go back to black.

41 **Dm** **Gm** **B^b**

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

Optional string part

46 **A** N.C.

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



Tambourine

Drums

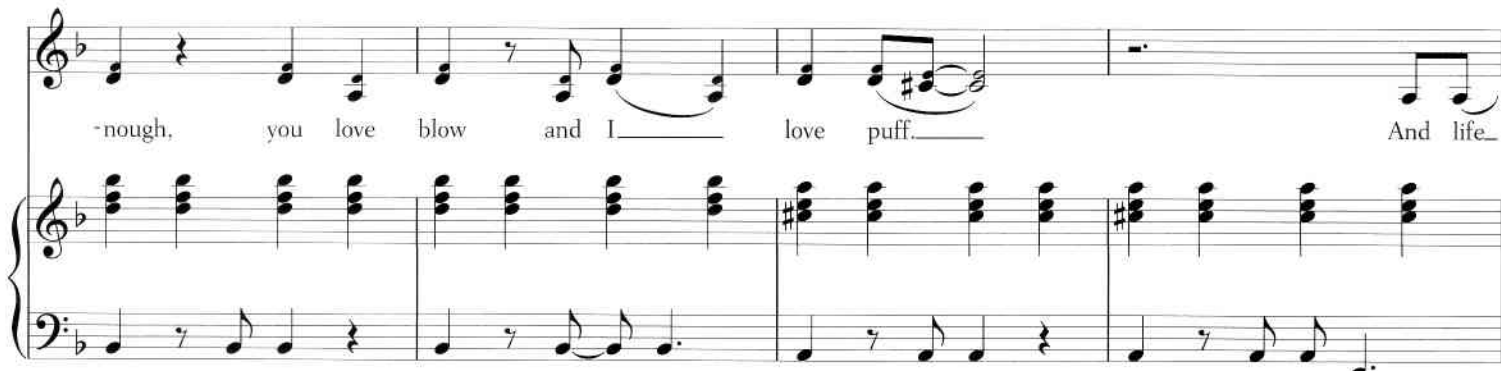
51  



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



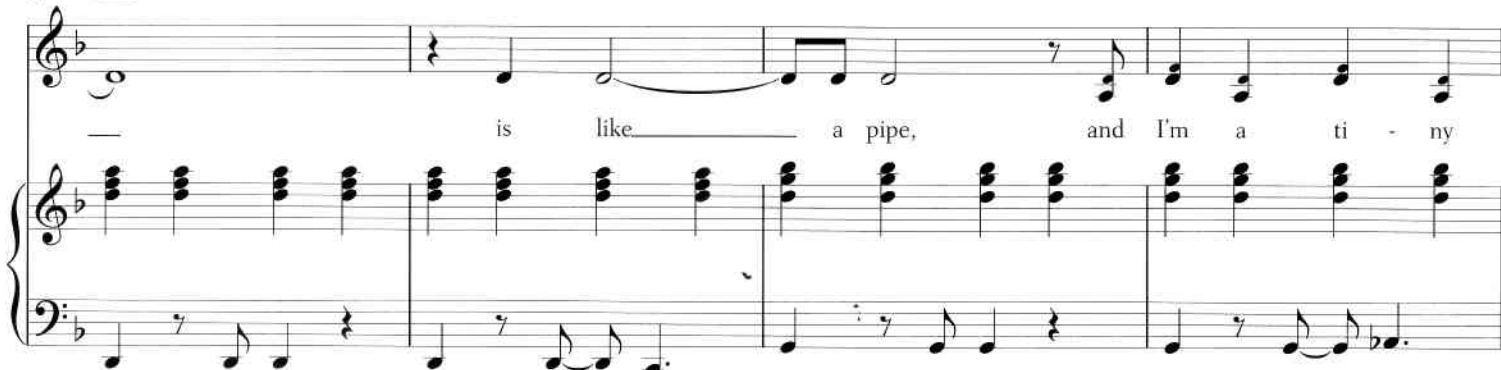
55  



-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 ⊕

71

B♭  **A** 




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

Tambourine

Drums


Straight quavers

77

Dm  **B♭**  **F** 

Black, — Black, — Black, —

82

A 

Black, —

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

Black, Black,

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

Black, I go

92 **A 7** 5fr **D. al Coda (with repeat)**

back to, I go back to,

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,



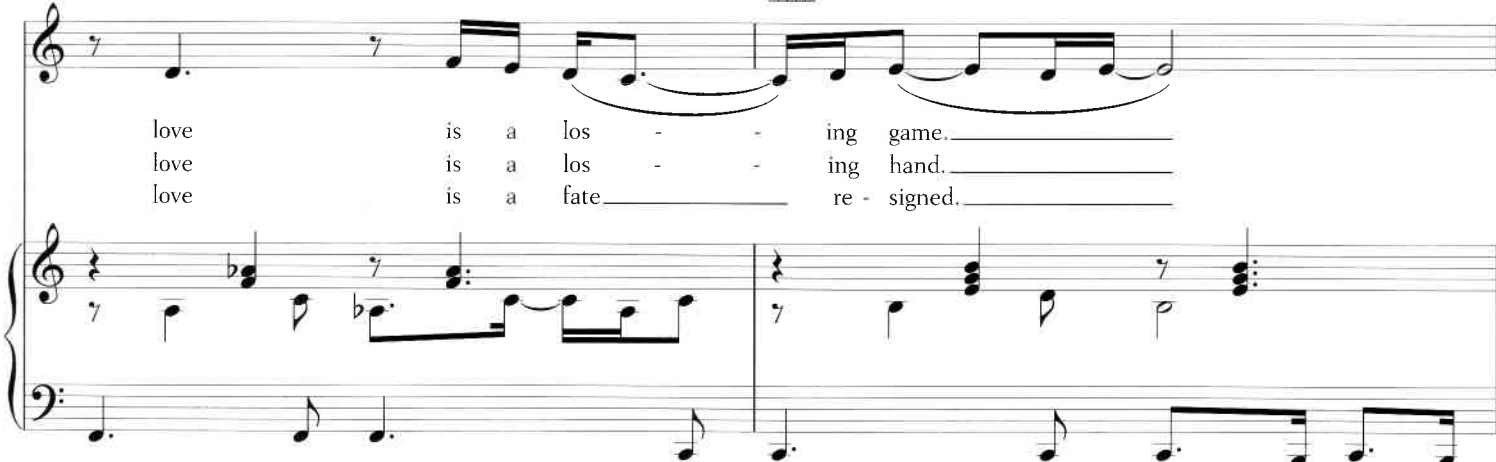
love is a los - ing game,
 love is a los - ing hand,
 love is a fate re - signed,





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

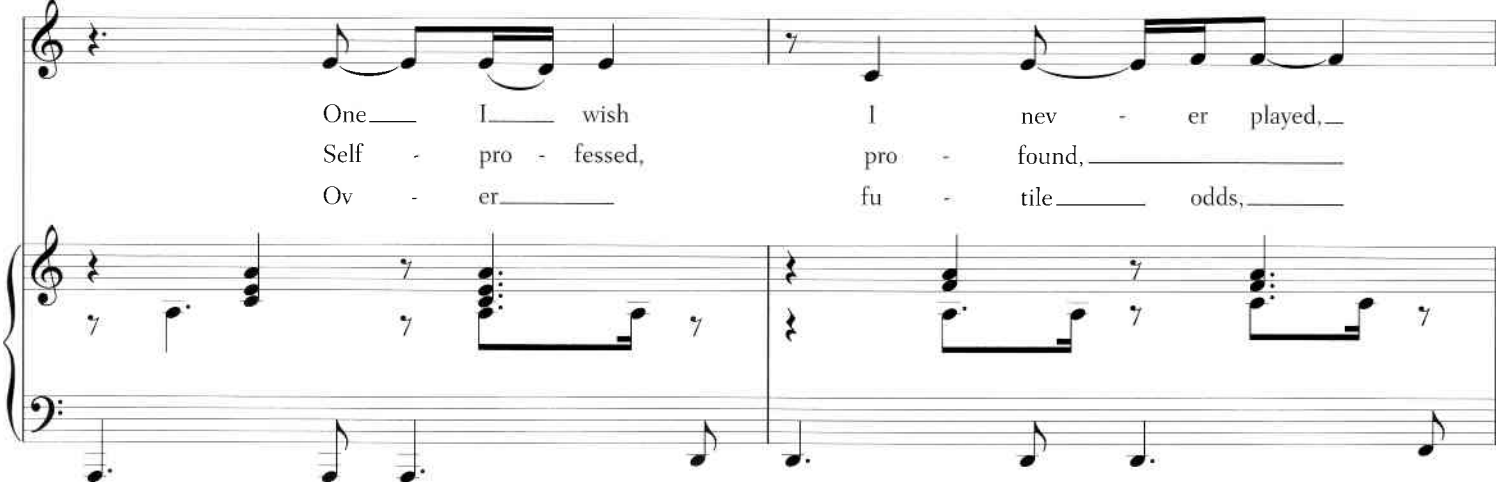
8  



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



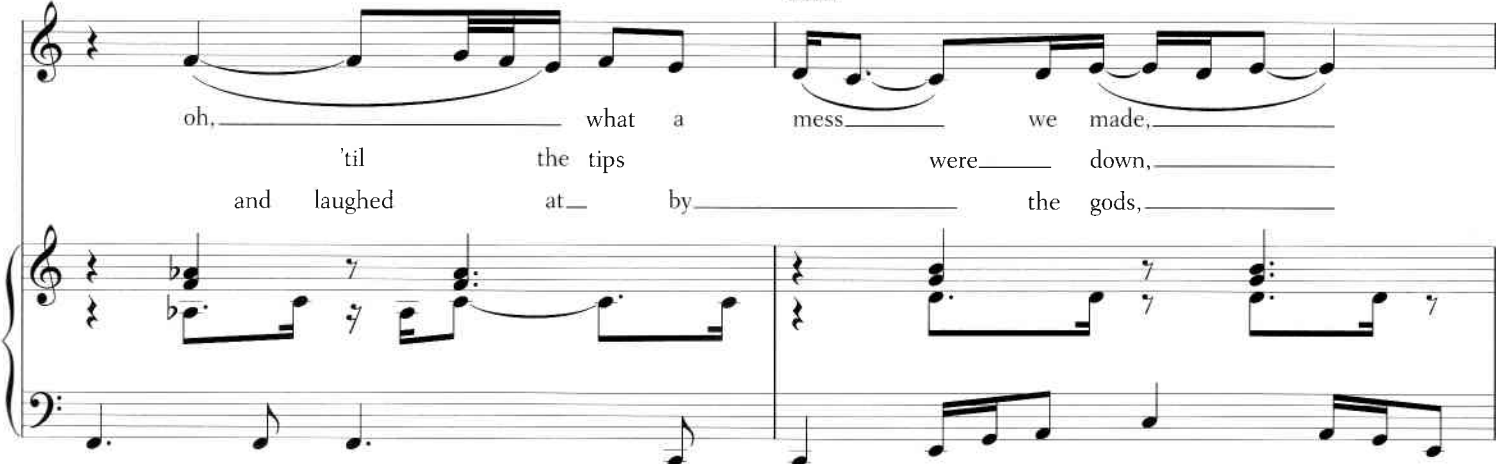
10  

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




12  

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



14

G⁹




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

To Coda ♪


16

Fm



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

Cmaj⁷



18

1. Fdim⁷




2. Fdim⁷



D. al Coda

♪ Coda

Cmaj⁷



- ing game.

TEARS DRY ON THEIR OWN

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

♩ = 120 Lively

Chord diagrams: 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

Chord diagrams: 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

Chord diagrams: 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

— 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

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

$\text{♩} = 70$ Melancholy ballad

The piano score for "Wake Up Alone" is written in 12/8 time with a key signature of two sharps (D major). The tempo is marked as a melancholy ballad at 70 beats per minute. The score consists of 12 measures, with a key signature change to one sharp (F# major) at measure 4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal melody is written in the treble clef, with lyrics provided for each measure. Chord diagrams are included for measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12, showing the progression of chords throughout the piece.

Chord diagrams shown:

- Measure 1: A (5fr)
- Measure 2: G# (4fr)
- Measure 3: C#m (4fr)
- Measure 4: C (3fr)
- Measure 5: Emaj7
- Measure 6: C#m (4fr)
- Measure 7: C (3fr)
- Measure 8: F#m
- Measure 9: F
- Measure 10: F#m
- Measure 11: F
- Measure 12: F#m

9  

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

optional accompaniment

11  

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

13  

so sick of cry - ing, _____ so _____ just late - ly, _____ when

15   

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  3fr  


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  A  G#

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

43  C#m  C

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

45  Emaj7  C#m

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




47  C  F#m  F

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

D. al Coda




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_

Am

5 my man_ was fight - ing

(Ooh, _____)

Bm7b5

some un- ho - ly war, _____

I would be_

aah.) _____

E

8 be - hind him, _____

straight

shook up be - side him, _____

(Ooh, _____)

10

Bm^{7b5} **E**

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

aah.

13

B^bmaj⁷ **Am** **B^bmaj⁷**

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

(with me in tow.)

16

Am **B^bmaj⁷** **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   

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



46       

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



49 

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.






The first system of musical notation for 'He Can Only Hold Her'. It features a piano introduction in 4/4 time, starting with a 'N.C.' (No Chord) instruction. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The tempo is marked as 94 beats per minute, and the mood is 'Brightly'. The system ends with a double bar line.






The second system of musical notation. It begins with a measure marked with a '4' above the staff. The melody continues with a 'Woah - ooh' vocal line. The piano accompaniment includes a 'Brass line optional' section. The system ends with a double bar line.






The third system of musical notation. It begins with a measure marked with a '7' above the staff. The melody continues with 'oh, woah, oh' vocal lines. The piano accompaniment continues with the same pattern. The system ends with a double bar line.

10   




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

13   




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

16   


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

19   

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

The first system of musical notation for 'Addicted' is in 4/4 time. It features a piano introduction with a drum roll in the bass line. The melody in the treble clef starts with a whole rest, followed by eighth and quarter notes. The bass line consists of a continuous eighth-note pattern.

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

The second system of musical notation includes the vocal melody and piano accompaniment. The piano part features block chords in the treble clef and a steady eighth-note bass line. The lyrics are written below the vocal staff.



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,

The third system of musical notation continues the song. It includes the vocal melody and piano accompaniment. The piano part features block chords in the treble clef and a steady eighth-note bass line. The lyrics are written below the vocal staff.

To Coda ϕ

11

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

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

$D^b \text{sus}^4$ D^b7 Gm^7 C^7

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

17

Fm^7 B^b7 E^b $B^b \text{sus}^4$ B^b

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

21

E^b Fm Gm Fm

Guitar solo

25

Gm 3fr

(Woo.)

29

D^bsus² 4fr D^b 4fr D^bsus⁴ 4fr D^b7 4fr Gm⁷ 3fr C⁷ 3fr

33

Fm⁷ B^b7 E^b 6fr B^bsus⁴ B^b

D. al Coda

♢ 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.

Red.