

NOTHING I DO

WORDS AND MUSIC BY JAMIE CULLUM

Swing ♩ = 150



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



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





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

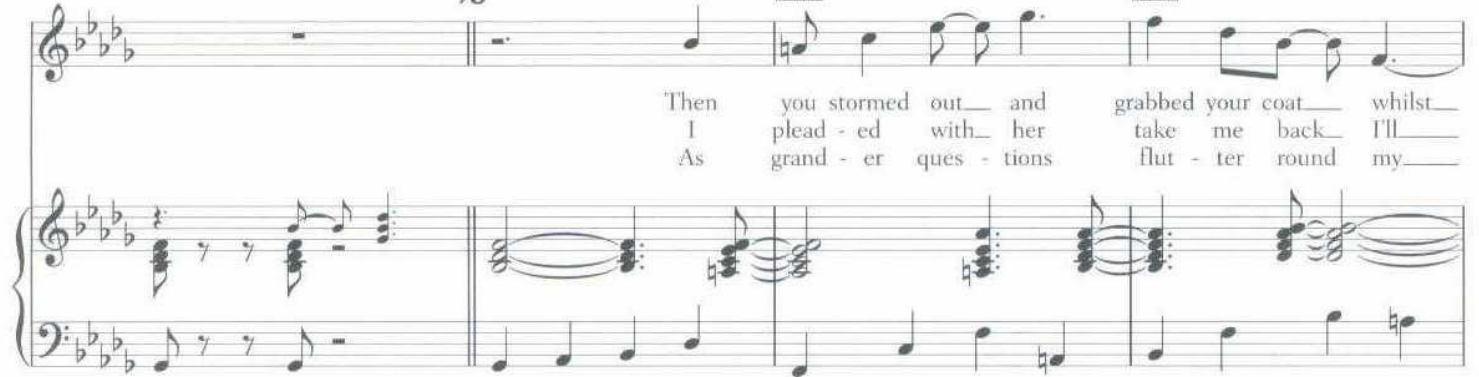
D^bmaj7  **G^bmaj7** 




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



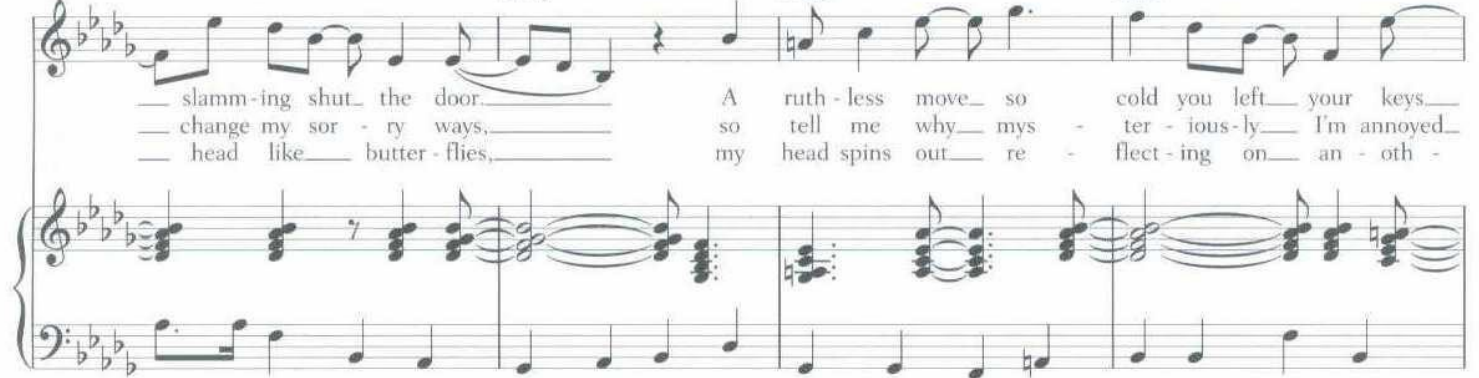
F7  **B^bm7** 

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



G^bmaj7  **G^bdim**  **B^bm7** 

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



A7#11  **A^bmaj7**  **D^bmaj7**  **Cm7^{b9}**  **F7#9** 

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



B^b **Dmaj⁷**

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

B^bmaj⁷ **E^b7sus⁴** **F⁷sus⁴** **F⁷**

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

B^b **D^bmaj⁷**

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

B^b **E^b7sus⁴** **F⁷sus⁴** **F⁷** **to Coda**

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

1. **B^b** **A^bmaj7** **B^b** **A^b7**

Yeah, oo.

B^b **A^bmaj7** **B^b** **A^b7**

Well, O. K.

2. **F[#]add9** **B**

Oh, mm,

E7^{#9} **F[#]**

yay. I'm

F#6 **B**

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

E7 **F#6**

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

B

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

E7#11 **F#6**

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



First system of musical notation, including treble and bass staves with guitar chord diagrams for A[♭]13, D[♭], and G[♭]maj7.

(optional bass)



Second system of musical notation, including treble and bass staves with guitar chord diagrams for D[♭]maj7, G[♭]maj7, and D[♭]maj7.

(LH)



Third system of musical notation, including treble and bass staves with guitar chord diagrams for G[♭]maj7 and D[♭]maj7.



D.S. al Coda

Fourth system of musical notation, including treble and bass staves with guitar chord diagrams for G[♭]maj7 and triplets.

Coda

F#6

B

The first system of the Coda section consists of a vocal line and piano accompaniment. The vocal line has four measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Above the vocal staff, there are two guitar chord diagrams: F#6 and B.

E7#11

F#6

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

The second system includes a vocal line with the lyrics "All to-geth-er now, 1, 2, 3." and piano accompaniment. The vocal line has four measures of eighth notes. The piano accompaniment continues with the same rhythmic pattern. Above the vocal staff, there are two guitar chord diagrams: E7#11 and F#6.

F#6

B

(whistle)

The third system features a whistle line and piano accompaniment. The whistle line has four measures of eighth notes. The piano accompaniment continues with the same rhythmic pattern. Above the whistle staff, there are two guitar chord diagrams: F#6 and B.

E7#11

F#6

repeat to fade

The fourth system includes a whistle line and piano accompaniment. The whistle line has four measures of eighth notes, ending with a repeat sign. The piano accompaniment continues with the same rhythmic pattern. Above the whistle staff, there are two guitar chord diagrams: E7#11 and F#6.