michael buble
CALL ME IRRESPONSIBLE
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ALWAYS ON MY MIND

Words and Music by WAYNE THOMPSON, MARK JAMES and JOHNNY CHRISTOPHER

Slowly
Dmaj9

Gmaj9

Dmaj9

With pedal

Gmaj9

Dmaj9

Em9/A

May-be I didn’t treat you

Bm

Gmaj9

Dmaj9

quite as good as I should have.

And may-be I didn’t

Em9/A

F#7#5(#9) Bm9

Dmaj7/A

E/G#

love you quite as of-ten as I could have.
Little things I should have said and done.

I just never took the time.

But you were always on my mind.

you were always on my mind.
Maybe I didn't hold you all those lonely lonely times.

And I guess I never told you I'm so happy that you're mine.

If I made you feel second best,
Gmaj7  D/F#  Em7  D/F#  Bm7(add4)
girl, I'm sorry: I was blind:

Em7/A  Gmaj7/B  A(sus2)/C#  Dmaj9
You were always on my mind:

G(add9)  A7sus  Dmaj7  G(add9)  A(add9)
you were always on my mind.

D  A/C#  Bm  F#m/A  G  D/F#
Tell me, tell me that your sweet love has n't
Em    G/A    A    D    A/C#  

died.  

Give   

Bm  F#m/A  G  D/F#  

me,  

give me one more chance to keep you satisfied.  

Em7(add4)  Gmaj7/A  D  Em7/A  A#dim7  

fied,  

satisfied.  

Instrumental solo  

Bm  F#m/A  G(add9)  G  A  G/A  A  Dmaj9  


Little things I should have said and done,

I just never took the time.

But you were always on my mind;
you were always on my mind.

You were always on my mind;

you were always on my mind.
THE BEST IS YET TO COME

Music by CY COLEMAN
Lyrics by CAROLYN LEIGH

Moderate Swing

N.C.

Out of the tree of life, I just picked me a plum.

You came along and everything started to hum.

Still it's a real good bet
the best is yet to come.

N.C.
The best is yet to come, and babe, won't it be fine!

You think you've seen the sun,

but you ain't seen it shine.
Wait till the warm-up's under-way; wait till our lips have met.

Wait till you see that sunshine day;

you ain't seen nothin' yet.

The best is yet to come,

and babe, won't it be fine!
The best is yet to come come the day you're mine.
The best is yet to come—come the day you're mine...

Ah, come the day you're mine.

I'm gonna teach you to fly.

We've only tasted the wine;

we're gonna drink that cup dry.
Ab7#5(#9)  D7#5(#9)  Gm7

Wait till your charms are right for these arms to surround...

E13#11  A7#5#9  D7#5#9  Gm7

You

think you've flown before, but you ain't left the ground...

Fm9  Bb9  Fm9  Bb13

Wait till you're locked in my embrace;
Am7b5  Abmaj7 D7#5(b9)  N.C.  C7#5(b9)  Fm7  N.C.

wait till I draw you near.

Wait till you see that sun-

D7#5(b9)  Eb6/9  Abmaj7/Bb  Ebmaj13

shine place; ain't noth-in' like it here.

The best is yet to come, and babe, won't it be

Dm11 G13  F#7sus  F#7b9  B(add9)  B6/9

G#9  G#7#5(b9)  G#13  C#13  G9  F#9

fine!

The best is yet to come...
Come the day you're mine.
I've got plans for you, babe.

and baby, you're gonna fly.
CALL ME IRRESPONSIBLE
from the Paramount Picture PAPA'S DELICATE CONDITION

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Relaxed Swing
N.C.

Call me irresponsible,
call me unreliable,
undependable too.

*Recorded a half step higher.

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Do my foolish alibis bore you?

Well, I'm not too clever, I,

I just adore you. So, call me unpredictable,

tell me I'm impractical;
Rainbows
I'm inclined to pursue.

Call me irresponsible.

Yes, I'm unreliable, but it's

Undeniably true

That I'm
irresponsibly mad for you.
Do my foolish alibis

bore you?

not too clever, I, just adore you.

Call me unpredictable, tell me that I'm
I'm irresponsibly mad

for you.

You know it's true.

Oh, baby, you do.
COMIN' HOME BABY

Words and Music by ROBERT DOROUGH
and BENJAMIN TUCKER

Gm9    Fmaj9    Ebmaj9    Am7/D    Cm11

(Com - in' home to you, I'm com - in' home, ba - by to

With pedal

D7#9

Brightly
G5

I'm com - in' home, ba - by.

you.)

Without pedal

(Doo doo doo,
I'm comin' home, baby, now.
    doo doo doo doo doo doo

I'm comin' home now, right away.
    Doo doo doo doo.

I'm comin' home, baby, now.
    doo doo doo doo doo doo

I'm sorry now I ever went away.
    Ev'ry night and day.
    Doo doo doo doo doo doo,
I go insane.
I'm comin' home.

I'm comin' home, baby, now.
You know I'm waiting here for you.
I'm comin' home, now, real soon.
You've been gone.

I've been gone.
You don't know what I'm going
I'm comin' home; well, I'm overdue. Since you've been away.

Expect me any day now, how real I soon feel.)

I'm comin' home. (Come on home; I'm comin' home.

you know I'm prayin' every night. and everything is gonna
I'm com'in' home, baby,

Please come home;

now.

Gm6

I wanna feel you hold me tight. Expect to see me, now,

Bb E7b9 A7 D7b9

anytime.

A7

When you're in my arms,

I'll be

Gm N.C.

fine.

fine.)
I'm comin' home, now.

I'm comin' home, right away. Doo doo doo.

I'm comin' home, now.

Doo doo doo.
I am sorry I went away. Doo doo doo doo doo doo

ev'ry night and day, I'll be true.

come on home: I'm comin' home, baby, now.

you know I'm prayin' ev'ry night. Can't hold me back now, al-
right. Please come home; I'm press'in' on, baby, now.

Am
I wanna feel you hold me tight.

C B7 Bb7
me tight. When I'm in your arms, When I'm in your arms, I'll be

Am6
fine. fine.) I'm com'in' home.

(Come on home;
you know I'm countin' every day. I'm comin' home, now, yeah.

yeah yeah. Use the phone; The road is long, baby, now.

baby, let me hear you say. Let me hear you say...

that you're comin' home, and I never will go a:
F7
way.

way.)

No, I'm here to stay.

Am

Lead vocal continues ad lib.

(You know I'm wait-ing here for you.)

(You don't know what I'm go-in'

through.

I'm go-in' through.)

through.)
DREAM

Words and Music by
JOHNNY MERCER

Slowly, with freedom
Dm Bb/D
Dm6 Dm7 C#m7 G#7#5

With pedal

C#m7 F7b5 A/B Bb7/B Amaj7/B Bl3b9 Dmaj7/E Eb7#9/E

Slowly, with a swing feel
Dmaj7/E E13b9 A6/9 Bm7 C#m7 F#m7 F#m7/E

Dream when you're feeling blue

rit.

Eb9 Ab13 Gmaj7/Ab Ab13 Amaj9 Bm7 Bm6

Dream,
that's the thing to do.

Just watch the smoke rings rise in the air;

you'll find your share of memories there. So, dream
when the day is through.

Dream, and they might come true.

For things never are as bad as they seem; so dream.

To Coda
EVEN THING

Moderately fast

D   Bm7
   |    |
E7  G6  Asus  D   Bm7
   |    |     |
E7  G6  Asus  D   Bm7
   |    |     |
Gm(maj7)  Gm6/A
   |    |     |
D5  A7sus
   |    |     |
D   Bm7
   |    |     |

You're a falling star, you're the getting well, you're the line
ou-sel, you're a wish ing well, you're the light me up when I go

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too far.
my bell.

You're the swimming pool
You're a mystery,
on an Au-

E7
gust day,
er space,

G
and you're the
perfect thing of my every
to say.

Gm

A7(add4)
And you play it coy,
And I can't believe,
but it's kind

Gm

Gm6/A

of cute.
When you smile at me, you know exactly
and I get to kiss you, baby, just be -
what you do. Baby, don't pretend
that you don't know
cause I can. Whatever comes our
way, oh, we'll see

E7 it's true, it's true,
Gm 'cause you can see it when I look at you.
Gm6/A And you know that's what our love can do.

And in this crazy life, and through these
crazy times, it's you, it's you.
Gm(maj7) Gm6/A D Bm7 E7
You're every thing.

Gm(maj7) Gm6/A D5 A7sus
You're a car -

D Bm7 E7 Gm(maj7) Gm6/A
Guitar solo ad lib.
(Vocal 1st time only)

Gm(maj7) Gm6/A Bm7 E7
You're every thing.
I'M YOUR MAN

Words and Music by
LEONARD COHEN

Slow Swing

With pedal

If you want a

Em7

lo - ver,
box - er,

I'll do an - y - thing you ask
I will step in - to the ring

R.H. tacet 1st time

*Recorded a half step lower.

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me to.
for you.

And if you want an
And if you want a

other kind of love, I'll wear a mask

doctor, I'll examine every inch

for you.
of you.

And if you want a partner, take my hand;
And if you want a driver, climb inside;

R.H. both times

or if you want to strike me down in an
or if you want to take me for a ride.
I'm your man.

And if you want a man,

'I'm your man.'
A7  D7#9  F#m6

beast won’t go to sleep.  I’ve been running through these

promises to you that I made and could not keep.

Ah, but a man never got a

woman back, not by begging on his knees.
I'd crawl to you, baby, and I'd fall at your feet. I'd howl at your beauty like a dog in heat. And I'd claw at your heart, and I'd tear at your sheet; I'd say, "please."
'cause I'm your man. Instrumental solo

Em7

G7
cresc.
Solo ends And if you've got to sleep a moment on the road,
I will steer for you. And if you want to
work the street alone, I'll disappear for you.

And if you want a father for your child,
or only want to walk with me a while

'cross the sand.

N.C. well, I'm your man. Ah, the

moon's too bright; the chain's too tight;
beast won't go to sleep.

I've been running through these promises to you that I

made and could not keep.

Ah, but a

man never got a woman back, not by
begging on his knees.

crawl to you, baby, and I'd fall at your feet. I'd howl

at your beauty like a dog in heat. I'd

claw at your heart, and I'd tear at your sheet; I'd say,
I'VE GOT THE WORLD ON A STRING

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately slow Shuffle

D6
G6
Em7
Em7/A

(Hey, Michael, come on and swing!)

D6
G6
Em7
Em7/A

Looks like you got the world on a string! I've got the world on a string.

D6
D6/C
B7
Em9
A13

on a string.

mf

I'm sitting on a rainbow.

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got that string around my finger.

Oh, what a world, oh, what a life; I'm in love!

I've got a song that I sing, and

I can make the rain go anytime I move my
finger. Lucky me, can't you see?

I'm in love.

Life's a wonderful thing as long as I've got that string.

I'd be a silly sod.
so if I should ever let you go, I’ve got the world.

on a string, I’m sitting on a rainbow;

I’ve got that string around my finger.
Oh, what a world, and what a life; I'm in love!

N.C.

Zee zoot, zee zoot, zee zoot zo! Instrumental solo

Fm7
Bb7#5

Eb6
Ab9

Gm7
F#m7

Fm7
Bb9

Fm7
Bb9

Eb6
Ab7
Solo ends Life is a wonderful thing as long as I hold the

string.

I'd be a crazy so and so

if I should ever let her go.

I've got the world on a string, I'm sitting on a rainbow;
I've got that string around my finger.

Oh, what a world, oh, what a life!

what a world, what a life!

oh, what a life, 'cause I'm in love.
(He's in love! He's Mm, in love!)

love.

(Got the world on a string!)

when you get the world

(Ah-right!)

(Uh-huh!)

(E9)
IT HAD BETTER BE TONIGHT

Music by HENRY MANCINI
English Lyrics by JOHNNY MERCER
Italian Lyrics by FRANCO MIGLIACCI

Fast Latin beat

C#7 G#m7b5 C#7 G#m7b5

G#m7b5

C# N.C.

Me-glio sta-

E#dim7 F#m G#dim7 F#m/A G/B C#7 F#m F#m(maj7) Dmaj13(#11)

se-ra, ba-by, go, go, go!

Or
as we natives say,

fa subito.

If you're ever gonna kiss me,
better to night,

while the mandolins are playing

and stars are bright.

Mm, if you've anything to tell
me, it had

better be to night,

or some body else may tell me

and whisper the words just right.
Meglio stasera.

baby, go, go, go!

as we natives say.

falsubito.
If you're ever gonna hold me,
it had better be tonight,
Me - glio sta - se - ra, ba - by,
go, go, go!
Or as we

Dm7b5/Ab

na - tives say, fa - su - bi -
for this poor Americano
who knows little of your speech,

be a nice Italia na.

and start to teach!

Mm.
go, hey!
Show me how in old Milano

lovers hold each other oh so tight.

But I warn you, sweet paisa-
**LOST**

Words and Music by JANN ARDEN RICHARDS, MICHAEL BUBLÉ and ALAN CHANG

Slowly

\[
\begin{align*}
& \text{C} \quad \text{G6} \quad \text{F} \quad \text{Am7} \quad \text{Gsus} \quad \text{C} \quad \text{G6} \\
& \text{mp} \quad \text{C} \quad \text{G6} \quad \text{F} \quad \text{Am7} \quad \text{Gsus} \quad \text{C} \quad \text{G6}
\end{align*}
\]

With pedal

\[
\begin{align*}
& \text{F} \quad \text{Am7} \quad \text{G} \quad \text{C} \\
& \text{I can't believe it's over;}
\end{align*}
\]

\[
\begin{align*}
& \text{Em/B} \quad \text{Gm} \\
& \text{watched the whole thing fall, and I never saw the writing that was on the wall.}
\end{align*}
\]

\[
\begin{align*}
& \text{Asus} \quad \text{A7/C} \quad \text{Dm} \\
& \text{If I only knew the days were slipping past,}
\end{align*}
\]

*Recorded a half step lower.*

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that the good things never last, that you were cryin'.

Summer turned to winter, and the snow, it turned to rain; then the

rain turned into tears upon your face. I hardly recognize

the girl you are today; and God, I hope it's not too late.
Mm., it's not too late. 'Cause you are not alone.

I'm always there with you, and I am there with you, and we'll get lost together.

'er, till the light comes pouring through. 'Cause when you feel like you're done,

and the darkness has won, babe, you're not lost.
When your world's crashing down
and you can't bear the thought,
I said, babe, you're not lost.

Life can show no mercy; it can tear your soul apart.

It can
Gm

make you feel like you've gone crazy, but you're not. Though things have seemed to change,

Dm

there's one thing that's still the same: in my heart you have remained,

Dm/C

and we can fly, fly, fly away.

Em7

'Cause you are not alone;

G N.C. Am C

D.S. al Coda
and you can't bear to crawl, I said, baby, you're not

lost.  

I said, baby, you're not

lost.  

I said, baby, you're not

lost.  

I said, baby, you're not lost.
We both know that

it's wrong, but it's much too strong

to let it go now.

We meet every day at the same café
at six-thirty, and no one knows she'll be there.

Holding hands,

making all kinds of plans, while the juke-box plays our favorite song.
and

Mis-sus, Mis-sus Jones, Mis-sus

Jones, Mis-sus Jones, we got a

ing thing go-in' on.

We both know that
it's wrong, but it's much too strong

to let it go now.

We gotta be extra careful that we don't build our
hopes up too high;

she's got her own obligations,

and so do I.

Me and Missus, Missus Jones, Missus
Jones, Missus Jones, Missus Jones.

Fm7

Em7  Ebm7  Ebm9

Ebm9/Ab

Gb7/Ab

Ab9#5

Dbmaj9

F7#5(b9)

F7#5(9)

Bbm

N.C.

Well, it's time for
us to be leaving;

and it hurts so much,

it hurts so much inside.

And

now, she'll go her way and I'll go mine;

but tomorrow we'll meet at the same place, the same time.
Me

and

Missus, Missus, Missus, Missus Jones.

Repeat and Fade

Optional Ending
That's Life

Words and Music by DEAN KAY and KELLY GORDON

Slowly and freely

G/D

Don't let it get you,

With pedal

Em

A7

Am7

G/B

C

C#m7b5

don't let it get you down; 'cause this fine old world keeps on

C/D

spin - nin' round.

Slow and bluesy

N.C.
That's life;

that's what all the people say.

Ridin' high in April;
you're shot down in May.

I know I'm gonna change that
tune, when I'm back on top,

mm, in June.

as funny as it may seem,

some people get their kicks

I thought of quitin', baby;
stompin' on your dreams,
this heart wasn't gonna buy it.
And if I
But I don't let it,
I didn't think

let it get me down;
it was worth one single try,

'cause this fine old world
I'd jump right on a big bird,
keeps spinnin' round.
and then I'd fly:

I've been a puppet, a pauper, a pirate, a poet,
a pawn and a king. I've been up and down and
over and out, {but} {and} I know one thing: each
time I find myself flat on {this} my face.
I pick myself up and get back in the cresc.
race.

That's life; (That's life.)

up and get back in the race.

That's life. (That's life.) That's life,

and I can't deny it. Well, many times I
thought of cuttin' out, but my heart won't buy it. But if there's nothin' shakin' come this here ly.

I'm gonna roll, (He's gonna roll, I'm gonna roll, he's gonna roll.) I'm gonna
roll myself in a big ball

and die. (That's life;)

that's life.) (That's life;

you can't deny.) you can't deny.)
WONDERFUL TONIGHT

Words and Music by ERIC CLAPTON

Slow Bossa Nova

\[ E_{b}maj9 \quad E_{b}6/9 \quad F_{b}6/9 \]

Susan pedal

\[ F_{b}6/9 \quad E_{b}maj9 \quad E_{b}6/9 \quad B_{b}7\#5 \]

It's late in the evening;
She's wondering what clothes...

\[ E_{b}maj9 \quad B_{b}sus2/D \quad A_{b}maj7 \]

to wear...
She puts on her make-up

\[ A_{b}/B_{b} \quad B_{b}9 \quad E_{b}maj9 \quad B_{b}sus2/D \]

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and brushes her long blonde hair.

And then she asks,

me.

"Do I look alright?"

And I say,

"Yes.

you look wonderful tonight."


se eu estou em paz, eu digo sim, "I feel

wonderful tonight."

I feel wonderful because I see the love_

light in your eyes. And the wonder of it all.
is that you just don't realize how much I

love you.

Instrumental solo

Vocal ad lib.
Solo ends

CODA

how much I love you.

Devolta praca-
cansados de

festejar.

Me dei-
ta e mea-
braça;
me beija e não quer falar.

And, and then I tell her, as I turn out the light,
"Darling, estavas

 Linda até demais,"

light,
"Darling, estavas

 Linda até demais,"

light,
"Darling, estavas

 Linda até demais,"

light,
I say, “My darling,
you look wonderful tonight.”

Yeah, yeah, yeah.

Yeah, you were

wonderful tonight.”

Yeah, (Vocals ad lib.)

Yeah, yeah, yeah.