

come away with me

BOOGYWOODS E.P.U.

# Morah Jones

Don't Know Why <sup>2</sup>

Seven Years <sup>6</sup>

Cold Cold Heart <sup>10</sup>

Feelin' The Same Way <sup>15</sup>

Come Away With Me <sup>20</sup>

Shoot The Moon <sup>34</sup>

Turn Me On <sup>24</sup>

Lonestar <sup>28</sup>

I've Got To See You Again <sup>30</sup>

Painter Song <sup>37</sup>

One Flight Down <sup>40</sup>

Nightingale <sup>44</sup>

The Long Day Is Over <sup>54</sup>

The Nearness Of You <sup>50</sup>

Distributors:  
Music Sales Limited  
90 Tottenham Court Road, London W1P 0LP, England.  
Music Sales Pty Limited  
122 Northwick Avenue, Rosebery, NSW 2018, Australia.

Order No. WJ0175678  
ISBN 0 7710 9884 6  
This book is Copyright 2002 by Wise Publications.

Unauthorized reproduction of any part of this publication by any means including photocopying is an infringement of copyright.

Music arrangements by Jack Long.  
Music processed by Paul Ewers Music Design.

Photographer Clive Arrowsmith.  
Photograph courtesy of Camera Press.

Printed in the United Kingdom by  
Galsworthy Limited, Thetford, Norfolk.

[www.music-sales.com](http://www.music-sales.com)

Your Guarantee of Quality:

As publishers, we strive to produce every book to the highest commercial standards.

While endeavouring to retain the original running order of the recorded album, the book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.

This publication is not authorised for sale in the United States of America and/or Canada

**Wise Publications**

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

# Don't Know Why

Words & Music by Jesse Harris

♩ = 88



1. I



wait - ed 'til I saw the sun, I don't know why I did -

(Verse 4 see block lyric)

*Con pedale*



-n't come. I left you by the house of fun,

To Coda

Gm7 3fr

C7

F7sus4

Bb

Bb7

Gm7 3fr

C7

Musical notation for the first system, including vocal line and piano accompaniment.

I don't know why I did - n't come, I don't know why I did - n't

F7sus4

Bb

Bbmaj7

Bb7

Ebmaj7

D7

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

come. 2. When I saw the break of day

Gm7 3fr

C7

F7sus4

Bb

F11

Bbmaj7

Bb7

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

I wished that I could fly a - way, 'stead of kneel - ing in

Ebmaj7

D7

Gm7 3fr

C7

F7sus4

Bb

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

the sand, catch - ing tear - drops in my hand. My

Gm<sup>7</sup> 3fr C<sup>7</sup>add<sup>13</sup> 3fr F F

heart is \_\_\_\_\_ drenched in \_\_\_\_\_ wine.

Gm<sup>7</sup> 3fr C<sup>7</sup>add<sup>13</sup> 3fr

But you'll be \_\_\_\_\_ on \_\_\_\_\_ my \_\_\_\_\_ mind.

F<sup>7</sup> B<sup>b</sup>/D 1. F/C 2.

\_\_\_\_\_ for \_\_\_\_\_ ev - er. \_\_\_\_\_ er. \_\_\_\_\_

B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> 3fr C<sup>7</sup>

*Piano solo*

F7sus4



Bbmaj7



Bb7



Ebmaj7



BOOGIEWOOGIE.RU



Gm7 3fr



C7



F7sus4

*D.S. al Coda*

Coda

Gm7 3fr



C7



don't know why I did - n't

F7sus4



Bb



Bb7/F



Gm7 3fr



C7



rit.

F7sus4



Bb



come. I don't know why I did - n't come.

*Verse 3:*

Out across the endless sea  
 I will die in ecstasy  
 But I'll be a bag of bones  
 Driving down the road alone.

My heart is drenched in wine etc.

*Verse 4:*


Something has to make you run  
 I don't know why I didn't come  
 I feel as empty as a drum  
 I don't know why I didn't come  
 I don't know why I didn't come  
 I don't know why I didn't come


# Seven Years


Words & Music by Lee Alexander


♩ = 126


N.C.

**C**  


**G/B**  


**Am7**  


**C/G**  


**D7/F#**  


1. Spin - ning, laugh - ing, danc - ing to her fav - 'rite song, -  
*(Verse 4 instrumental)*

Fadd9



C



E7



Am7



C/G



a lit - tle girl with no - thing\_ wrong\_ is

Fadd9



C



G/B



all\_ a - lone\_ 2. Eyes wide op - en, al - ways  
(Verse 5 instrumental til \*)

Am7



C/G



D7/F#



Fadd9



hop - ing\_ for the sun, and she'll

C



E7



Am7



C/G



Fadd9



sing her song\_ to a - ny - one\_ that\_ comes a - long\_

C G<sup>5</sup> E<sup>7</sup>

\*Fra - gile as a leaf in Au-

Am<sup>7</sup> Am<sup>7</sup>/B Am<sup>7</sup>/C Am<sup>7</sup>/B Am<sup>7</sup>

- tumn just fall - in' to the ground with-

D<sup>7</sup>add<sup>11</sup> C G/B

-out a sound. 3. Crook - ed lit - tle smile

*(Verse 6 see block lyric)*

Am<sup>7</sup> C/G D<sup>7</sup>/F<sup>#</sup> F<sup>6</sup>

on her face tells





a tale of grace that's all her own.

1.



2.



A lit - tle girl with no -



- thing wrong, and she's all a - lone.

*Verse 6:*  
 Spinning, laughing, dancing to her favourite song  
 She's a little girl with nothing wrong  
 And she's all alone.

# Cold Cold Heart

Words & Music by Hank Williams

♩ = 114    ♪ = ♪<sup>3</sup> ♪  
N.C.



1. I've —



— tried so hard, my dear, — to show — that you're my ev - 'ry dream,  
(Verses 2 & 3 see block lyrics)

R.H. tacet 1st time

Play L.H. 8vb throughout



yet you're a - fraid\_ each\_

(8vb)



thing I do\_ is just some ev - il scheme..

A mem - 'ry from your lone - some past\_ keeps us so far a - part.



Why can't I free\_ your\_ doubt - ful mind, and



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains rests, while the bass staff contains a rhythmic pattern of eighth notes.

(8vb)

A7



Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and melodic lines, while the bass staff continues the rhythmic pattern.

D



E7




Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and melodic lines, while the bass staff continues the rhythmic pattern.

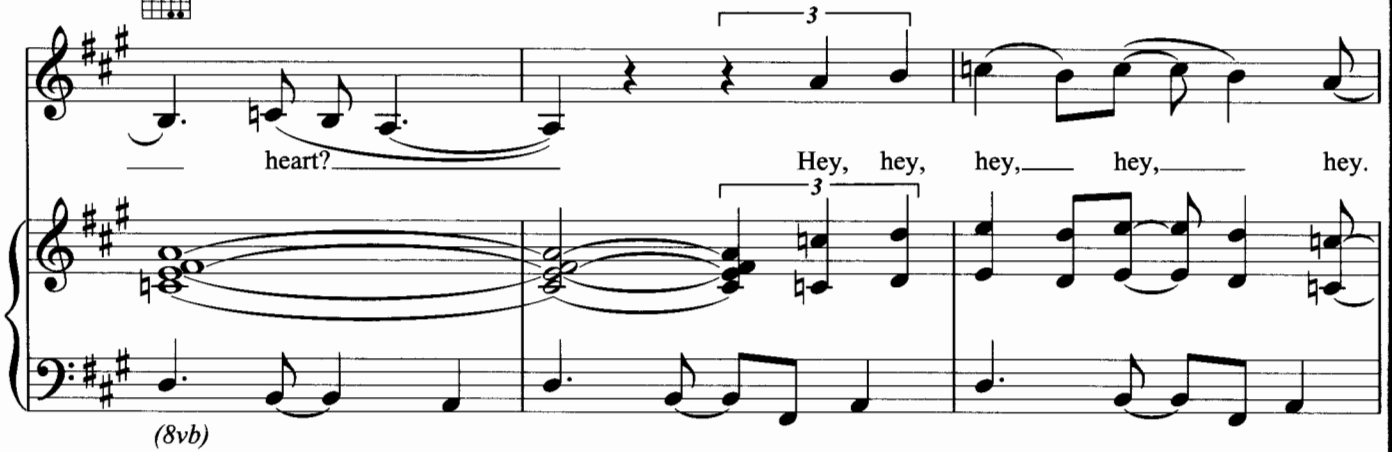
A7



*D. §. al Coda*

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line, while the bass staff continues the rhythmic pattern.

♣ *Coda* D<sup>9</sup>  
 2fr



heart? Hey, hey, hey, hey, hey.

(8vb)



Ah ha.



*Verse 2:*  
 Another love before my time  
 Made your heart sad and blue,  
 And so my heart is paying now  
 For things I didn't do.  
 In anger, unkind words I say  
 That make the teardrops start,  
 Why can't I free your doubtful mind  
 And melt your cold, cold heart?

*Verse 3:*  
 There was a time when I believed  
 That you belong to me,  
 But now I know your heart is shackled  
 To a memory.  
 The more I learn to care for you  
 The more we drift apart,  
 Why can't I free your doubtful mind  
 And melt your cold, cold heart?

# Feelin' The Same Way

BOOGIEWOOGIE.RU

Words & Music by Lee Alexander

$\text{♩} = 108$

B<sup>b</sup>



1. The sun just slipped its note\_ be -  
(Verses 2 & 3 see block lyrics)




low my\_ door,\_ and I can't hide be - neath\_ my\_


B $\flat$




— sheets. — I've read the words. be - fore, — so



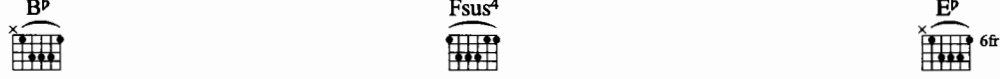
E $\flat$  6fr




now I know — the time has come a - gain — for —




B $\flat$  F $\sharp$ us $^4$  E $\flat$  6fr




me. And — I'm feel - in' the same — way all ov - er a - gain, —



Daug Gm 3fr



feel - in' the same — way all ov - er a - gain, —





D7/F#

Gm

sing - in' the same lines all ov - er a - gain, no

C

1. 2.

To Coda

mat - ter how much I pre - tend.

(Ad lib. Vocal)

E♭add9/B♭

Cm7

B♭/D

E♭add9

B♭

E♭/B♭

B♭

Cm7

B♭/D

E♭

B♭

D.Š. al Coda

♣ Coda

E<sup>b</sup> 6fr

Gm 3fr

I'm feel - in' the same way all ov - er a - gain,

D<sup>7</sup>

Gm 3fr

D<sup>7</sup>/F<sup>#</sup>

feel - in' the same way all ov - er a - gain, sing - in' the same lines all

Gm 3fr

Gm 3fr

ov - er a - gain no mat - ter how much I pre - tend, no

Gm 3fr

mat - ter how much I pre - tend. Ah.

Ah.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a melody that begins with a whole note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. A long slur covers the entire melody. The middle staff is a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The bottom staff is a bass line consisting of three whole notes: G2, G2, G2.

rit.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a melody that begins with a whole note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. A long slur covers the entire melody. The middle staff is a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The bottom staff is a bass line consisting of three whole notes: G2, G2, G2. The system concludes with a double bar line and a repeat sign.

*Verse 2:*  
 Another day that I can't find my head  
 My feet don't look like they're my own  
 I'll try and find the floor below to stand  
 And I hope I reach it once again.

And I'm feelin' the same way *etc.*

*Verse 3:*  
 So many times I wonder where I've gone  
 And how I found my way back in  
 I look around a while for something lost  
 Maybe I'll find it in the end.

And I'm feelin' the same way *etc.*

# Come Away With Me

Words & Music by Norah Jones

♩ = 56 ♩. ♩ = ♩<sup>3</sup>



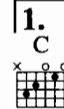


1. Come a - way with me in the night. —  
*(Verses 2, 5 & 6 see block lyrics)*



3

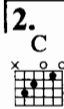
Come a - way with me, and I will



1. C

3

write you a song.



2. C

lies.



3. And I want to walk with you on a cloud-

G Fadd9

y day — in fields — where the yel - low grass grows — knee -

*poco rit.* *a tempo*

C G *To Coda*  $\Phi$  C

high. So won't you — try — to come. 4. Come a - way

Am C Am

with me and we'll kiss on a moun - tain — top. —

C Am Em

Come a - way — with me and I'll nev - er

padd9



C



G



# BOOGIEWOOGIE.RU

D.Š. (with repeat) al Coda

stop lov - ing you.

Coda

C



Am



C



you to come a - way with me in the night.



rit.  
G



Come a - way with me.

*Verse 2:*  
 Come away with me on a bus  
 Come away where they can't tempt us  
 With their lies.

*Verses 5 & 6:*  
*Instrumental*

*Verse 7:*  
 And I want to wake up with the rain  
 Falling on a tin roof  
 While I'm safe there in your arms  
 So all I ask is for you  
 To come away with me in the night  
 Come away with me.

# Turn Me On

Words & Music by John D. Loudermilk

♩ = 55



Like a



flow - er \_\_\_\_\_ wait - ing \_\_\_\_\_ to \_\_\_\_\_ bloom,



like a light bulb \_\_\_\_\_ in a dark \_\_\_\_\_ room, -



B<sup>b</sup>

Gm

Cm<sup>7</sup>

F



I'm just sit - ting here wait - ing for you \_\_\_\_\_ to come on home\_ and turn\_

B<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

F



me on. Like the

B<sup>b</sup>

B<sup>b</sup>7







des - ert wait - ing for the rain,

E<sup>b</sup>

6fr



like a school - kid wait - ing for the spring,








I'm just sit - ting here wait - ing for you \_\_\_\_\_ to come on home \_\_\_\_\_ and turn \_\_\_\_\_








\_\_\_\_\_ me on. \_\_\_\_\_ In my poor heart

it's been \_\_\_\_\_ so dark since you've \_\_\_\_\_ been \_\_\_\_\_ gone. \_\_\_\_\_





Af - ter all, \_\_\_\_\_ you're the one \_\_\_\_\_ who \_\_\_\_\_ turns me off, \_\_\_\_\_

E<sup>b</sup> 6fr  

4



but you're the on - ly one who can turn me back on.



B<sup>b</sup>  B<sup>b7</sup> 

My hot fire's a-wait-ing for a new tube, my glass is wait-ing








B<sup>b</sup>  G<sup>m</sup> 3fr 

7

for some fresh ice - cubes. I'm just sit - ting here wait - ing for you



C<sup>m7</sup> 3fr  F  B<sup>b</sup>  rit. E<sup>b</sup> 6fr  B<sup>b</sup> 

4 3

to come on home and turn me on, turn me on.



# Lonestar

Words & Music by Lee Alexander

♩ = 90 ♩. ♩ = ♩<sup>3</sup>



Musical notation for the first system, including vocal line and piano accompaniment.

1, 4. Lone - star, - where are \_\_\_\_\_ you \_\_\_\_\_ out - to -  
*(Verses 2 & 3 see block lyrics)*

Piano accompaniment for the first system.



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

night? This feel - ing \_\_\_\_\_ I'm try - ing \_\_\_\_\_ to fight. \_\_\_\_\_

Piano accompaniment for the second system.



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

It's dark and \_\_\_\_\_ I think that \_\_\_\_\_ I \_\_\_\_\_ would give a -

Piano accompaniment for the third system.

1-3.

D7/F#



F



G



3

- ny - thing for you to shine down on me.

4.



N.C.

for you to shine down on me,

D7/F#



F



rit.



for you to shine down on me.

Verse 2:  
 How far you are I just don't know  
 The distance I'm willing to go  
 I pick up a stone that I cast to the sky  
 Hoping for some kind of sign.

Verse 3:  
 Instrumental

# I've Got To See You Again

Words & Music by Jesse Harris

♩ = 100

N.C.

Fm<sup>7</sup>



§

Fm<sup>7</sup>



1. Lines \_\_\_\_\_ on your face \_\_\_\_\_ don't both -  
 (Verses 2-5. see block lyrics)

- er me down in my chair

when you dance ov - er me. I can't help



To Coda ⊕

my - self, I've got to see you a-

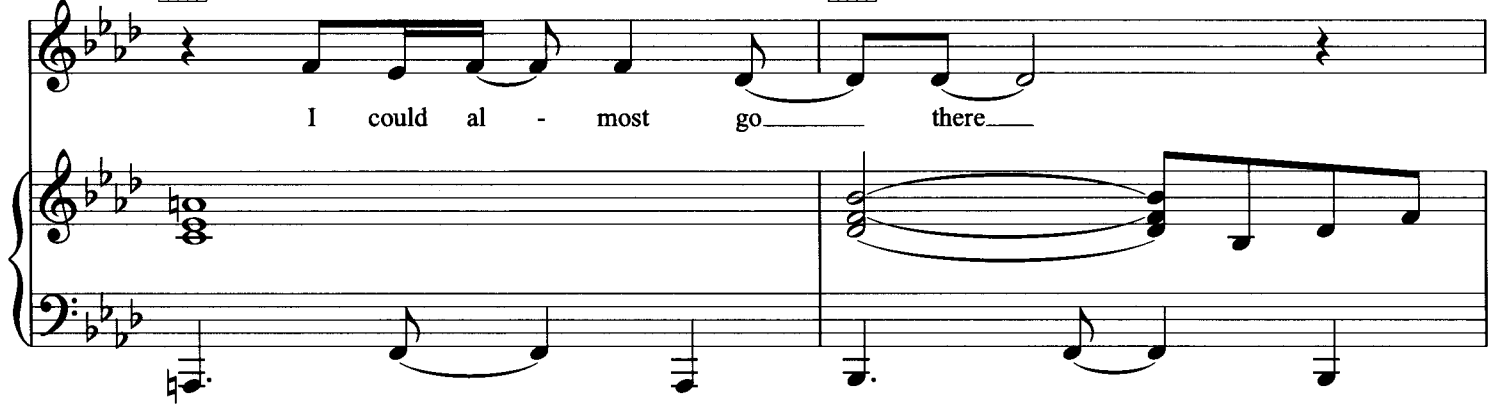
1. Fm



2, 4. Fm

- gain. - gain.

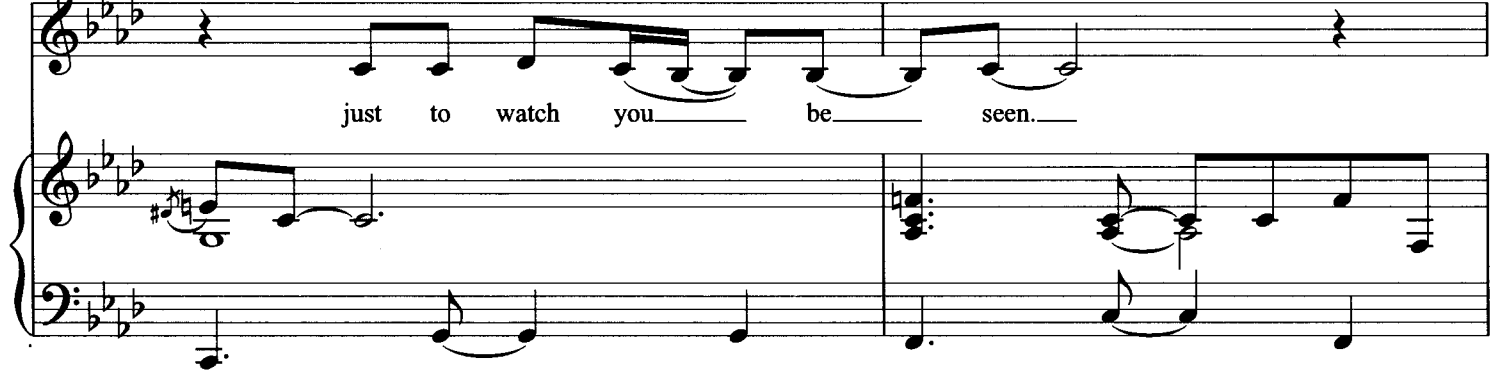
F7/A  Bbm 



I could al - most go there



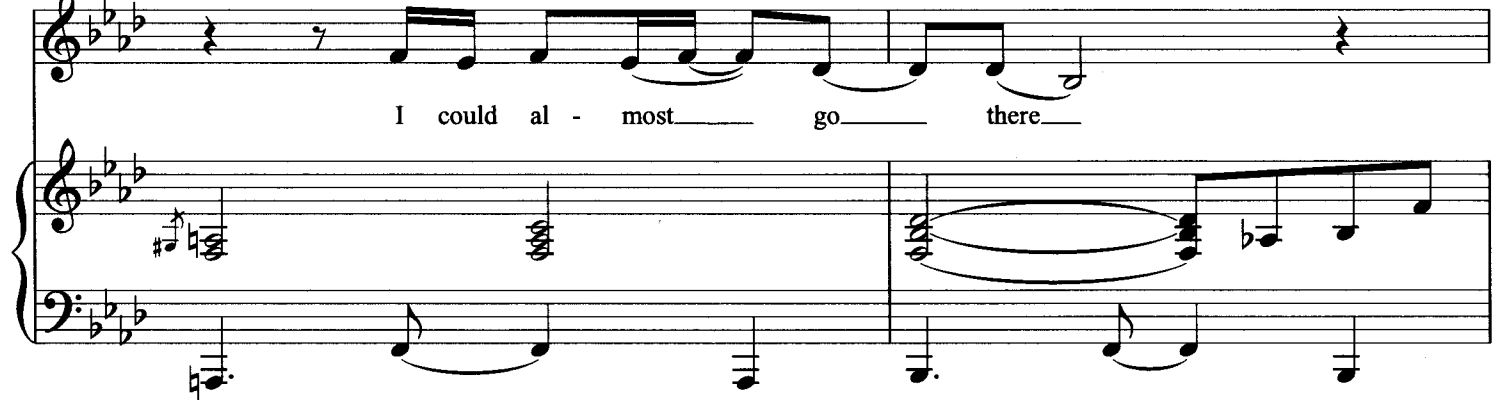
C7  3fr Fm 


just to watch you be seen



F7/A  Bbm 

I could al - most go there



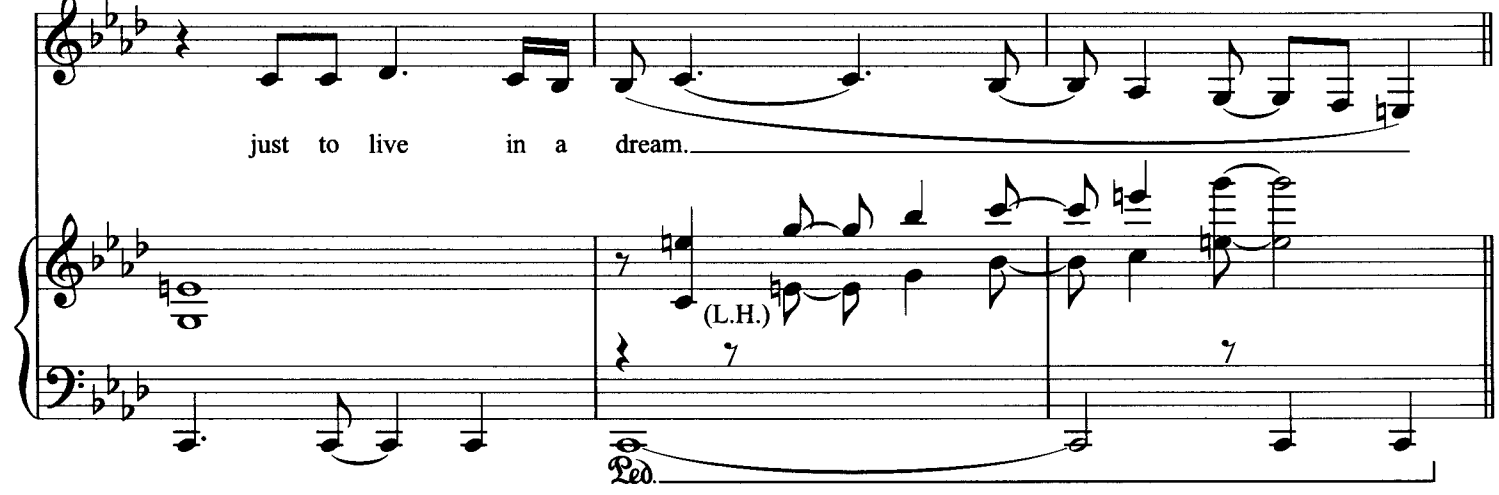
C7  3fr

just to live in a dream.

(L.H.)

Ped.

*D.S. al Coda after verse 5*





♣ *Coda*

Fm



BOOGIEWOOGIE.RU

- gain. Oh, I can't

help my - self,

Fm

I've got to see you a - gain.

*Verse 2:*

Late in the night when I'm all alone  
And I look at the clock and I know you're not home  
I can't help myself  
I've got to see you again.

*Verse 3:*

But no, I won't go for any of those things  
To not touch your skin is not why I sing  
I can't help myself  
I've got to see you again.

*Verse 4:*

*Instrumental*

*Verse 5:*

No I won't go to share you with them  
But oh even though I know where you've been  
I can't help myself  
I've got to see you again.

# Shoot The Moon

Words & Music by Jesse Harris

♩ = 73  
N.C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

C<sup>5</sup>  
x 0 0 0 3fr

G/B  
x 0 0 0

1. The sum - mer days \_\_\_\_\_ are gone.  
(Verses 2 see block lyrics, verse 3 instr. til \*)

Musical notation for the second system, including a treble clef staff with a repeat sign and a grand staff with piano accompaniment.

Am<sup>7</sup>  
x 0 0 0

C<sup>5</sup>/G  
x 0 0 3fr

F<sup>5</sup>add<sup>9</sup>  
x 0 0 0

C/E  
0 0 0 0

F<sup>5</sup>add<sup>9</sup>  
x 0 0 0

G/B  
x 0 0 0

— too soon; you shoot the moon and miss com - plete - ly.

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

 3fr
 

 3fr
 


And now you're left\_ to face\_\_\_\_\_ the gloom, the emp-ty room\_\_\_\_\_ that






 3fr

once smelled sweet - ly\_\_\_\_\_ of all the flow - ers you plucked.

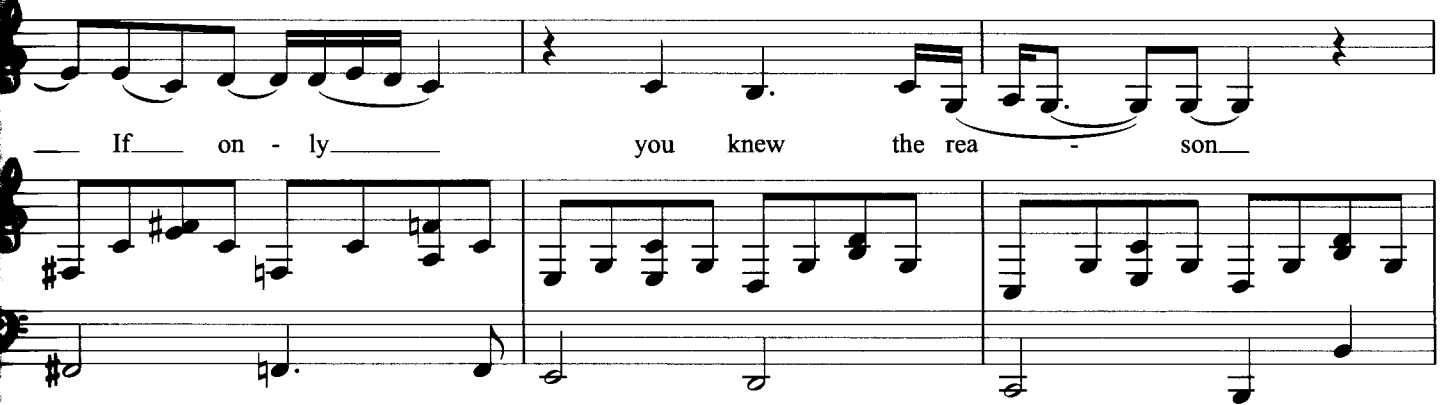









— If — on - ly\_\_\_\_\_ you knew the rea - son —
















why you had to each\_\_\_\_\_ be\_\_\_\_\_ lone - ly.\_\_\_\_\_ Was it just the sea-




C  G/B  1.2. 3. N.C.









son? —

C<sup>5</sup>  G/B  Am<sup>7</sup>  C<sup>5</sup>/G  F<sup>5</sup>add<sup>9</sup>  C/E 

(Ad lib. instrumental solo)



1-3. 4. rit. F<sup>5</sup>add<sup>9</sup>  G/B  F<sup>5</sup>add<sup>9</sup>  G/B  C 



Verse 2:  
 Now the fall is here again  
 You can't begin to give in, its all over  
 When the snows come rolling through  
 You're rolling too with some new lover  
 Will you think of times you've told me  
 That you knew the reason  
 Why we had to each be lonely?  
 It was just the season.

Verse 3:  
 (Instrumental)  
 Will you think of times you've told me  
 That you knew the reason  
 Why we had to each be lonely?  
 It was just the season.

# Painter Song

BOOGIEWOOGIE.RU

Words & Music by Lee Alexander & J.C. Hopkins

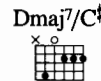
♩ = 86 ♪ ♩ = ♩<sup>3</sup>



Musical notation for the first system, including treble and bass staves with piano accompaniment and guitar chord diagrams.



Musical notation for the second system, including treble and bass staves with piano accompaniment and guitar chord diagrams.



Musical notation for the third system, including lyrics and piano accompaniment. The lyrics are: "1. If I were a pain - ter, I would paint my re - ver - ge - ther just like we used to". A triplets mark is present over the final notes of the vocal line.

© Copyright 2002 Fumblethumbs Music/EMI Blackwood Music Incorporated/King Arnold Songs, USA.  
 EMI Music Publishing Limited, 127 Charing Cross Road, London WC2H 0QY (85%)/  
 Bug Music Limited, 31 Milson Road, London W14 0LJ (15%).  
 All Rights Reserved. International Copyright Secured.

B<sup>9</sup> E<sup>7</sup> C<sup>#7</sup>/E<sup>#</sup>

- ie, be. if that's the on - ly way for you to  
Un - der - neath the swirl - ing skies for

F<sup>#m</sup> B<sup>9</sup> 1. Bm<sup>7</sup> E<sup>7</sup>aug 2. Bm<sup>7</sup> E<sup>7</sup>aug E<sup>13</sup>

be with me... 2. We'd be there to - And I'm  
all to see...

B<sup>9</sup> F<sup>#m</sup>/C<sup>#</sup> Dmaj<sup>7</sup> Amaj<sup>7</sup>

dream - ing of a place where I could see your face...

Bm<sup>7</sup>/A A<sup>#dim</sup> Bm<sup>7</sup> C<sup>#m</sup><sup>7</sup> E<sup>7</sup>/D B<sup>9</sup>/D<sup>#</sup> E<sup>13</sup> C<sup>#7</sup>/E<sup>#</sup> F<sup>#m</sup><sup>7</sup>

And I think my brush would take me there...

Bm7

E13/B

E13/Bb

3. But on - ly if I were a

3

Amaj9

A6

Dmaj7

Dmaj7/C#

B9

paint - er, and could paint a me - mo - ry, I'd

3

To Coda

D.%. (with repeat) at Coda

E7

C#7/E#

F#m

B9

Bm7

E7aug

climb in - side the swirl - ing skies to be with you.

3

Coda

F#m

B9

rit. Bm7

E13

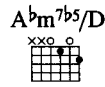
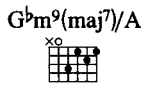
Amaj9

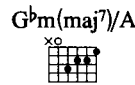
be with you. I'd climb in - side the skies to be with you.

# One Flight Down

Words & Music by Jesse Harris

♩ = 66



1. One flight down, there's a song on



A<sup>b</sup>9sus<sup>4</sup>



A<sup>b</sup>



D<sup>b</sup>



A<sup>b</sup>m<sup>7</sup>b<sup>5</sup>/D



low, and your mind just picked up on the sound.

E<sup>b</sup>m<sup>7</sup>



A<sup>b</sup>



D<sup>b</sup>



A<sup>b</sup>7/C



B<sup>b</sup>



Now you know that you're wrong, be - cause it

E<sup>b</sup>m<sup>7</sup>



G<sup>b</sup>m(maj<sup>7</sup>)/A



E<sup>b</sup>m<sup>7</sup>/A<sup>b</sup>



A<sup>b</sup>



drifts like smoke, and it's been

D<sup>b</sup>



A<sup>b</sup>m<sup>7</sup>b<sup>5</sup>/D








E<sup>b</sup>m<sup>7</sup>




A<sup>b</sup>







there play - ing all a - long. Now you know,


now you know.








2. The reeds and brass have been weaving,

*(Verse 3 see block lyric)*






lead - ing in - to a sin - gle note.





In this place, where your arms un -



A<sup>b</sup>9sus<sup>4</sup>



A<sup>b</sup>



D<sup>b</sup>



A<sup>b</sup>m<sup>7</sup>b<sup>5</sup>/D



- fold, \_\_\_\_\_ here at last \_\_\_\_\_ you see your an - cient

E<sup>b</sup>m<sup>7</sup>



A<sup>b</sup>13



A<sup>b</sup>



1.

D<sup>b</sup>



E<sup>b</sup>m<sup>9</sup>/A<sup>b</sup>



A<sup>b</sup>7



\_\_\_\_\_ face. \_\_\_\_\_ Now you know, \_\_\_\_\_ now \_\_\_\_\_ you know.

D<sup>b</sup>



D<sup>b</sup>/C



2.



rit.

E<sup>b</sup>m<sup>9</sup>/A<sup>b</sup>



A<sup>b</sup>7



D<sup>b</sup>



Now \_\_\_\_\_ you know...

Verse 3:

The cadence rolls in broken  
 Plays it over and then goes  
 One flight down  
 There's a song on low  
 And it's been there playing all along  
 Now you know  
 Now you know.

# Nightingale

Words & Music by Norah Jones

$\text{♩} = 150$







First system of musical notation. The vocal line (treble clef) contains the lyrics: "of a love that once be - longed...". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "Night - in - gale, tell me...". The piano accompaniment continues with the same rhythmic pattern.



Third system of musical notation. The vocal line (treble clef) contains the lyrics: "your tale. Was your jour-". The piano accompaniment continues with the same rhythmic pattern.



Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: "- ney far too long? Does it seem". The piano accompaniment continues with the same rhythmic pattern.

A<sup>5</sup>/G

A<sup>5</sup>/D

like I'm look - ing for an an - swer

A<sup>5</sup>

to a ques - tion I can't

A<sup>5</sup>/G

A<sup>5</sup>/D

ask? I don't know

A<sup>5</sup>

which way the feath - er falls;



If I should blow it to the left. Night - in - gale,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a 7-measure rest, followed by the lyrics "If I should blow it to the left. Night - in - gale,". The piano accompaniment consists of chords and moving lines in both hands.



sing us a song

The second system continues the vocal line with the lyrics "sing us a song". The piano accompaniment features a rhythmic pattern of chords and moving lines.



of a love that once be - longed. Night - in - gale

The third system features the vocal line with lyrics "of a love that once be - longed. Night - in - gale". The piano accompaniment continues with its characteristic chordal and melodic patterns.



tell me your tale.

The fourth system concludes the vocal line with the lyrics "tell me your tale.". The piano accompaniment provides harmonic support throughout.

Dadd9



A



Was your jour - ney far \_\_\_\_\_ too long? All the voi-

G6



Dadd9



ces that are \_\_\_\_\_ spin - nin' 'round \_\_\_\_\_ me \_\_\_\_\_

A



try'n' to tell \_\_\_\_\_ me what \_\_\_\_\_ to say \_\_\_\_\_

G6



Dadd9



Can I





fly right be - hind you, and you can



take me a - way

(Ad lib. instrumental solo)




1. 2.

D.%. to fade

All the voic -

# The Long Day Is Over

Words & Music by Norah Jones & Jesse Harris

♩ = 89  
N.C.





1. Feel - ing tired

(Verse 3 Instrumental)



by the fire; the



long day is



ov - - - er.



1. The wind is gone,  
4. With no re-prise,



a - sleep at dawn;  
the sun will rise.

Fm

the the emb long - - - - - ers, day

Gb

1. Db/A<sup>b</sup> 4fr

they is burn

A<sup>b</sup>

Db 4fr

on.

2. Db/A<sup>b</sup> 4fr

rit. A<sup>b</sup> 4fr

Db 4fr

ov er.

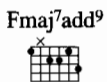
# The Nearness Of You

Words by Ned Washington  
 Music by Hoagy Carmichael .

Freely (♩ = c. 56)



It's not the pale moon that ex - cites me,



that thrills and de - lights me; oh no,



it's just the near - ness of you.

C  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  C<sup>6</sup>  $\begin{matrix} x & 0 & 0 & 0 & 2 & fr \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  Gm<sup>7</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  C<sup>9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 3 & fr \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  Fadd<sup>9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$

It is - n't your\_ sweet\_ con - ver - sa - tion that brings this\_ sen -

Fdim  $\begin{matrix} x & 0 & 0 & 0 & x & x \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  Em<sup>7</sup>  $\begin{matrix} 0 & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  A<sup>7b9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  Dm<sup>7</sup>  $\begin{matrix} x & x & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  G13b<sup>9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$

- sa - tion; oh no, it's just the near - ness\_ of

B/C  $\begin{matrix} x & 0 & 0 & 0 & x & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  C<sup>6</sup>  $\begin{matrix} x & 0 & 0 & 0 & 2 & fr \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  G<sup>7b9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$

you. When you're in my arms

G<sup>7#9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$  Cmaj<sup>9</sup>  $\begin{matrix} x & 0 & 0 & 0 & 0 & 0 \\ | & | & | & | & | & | \\ 6 & 5 & 4 & 3 & 2 & 1 \end{matrix}$

and I feel you\_ so close\_ to me, -

Chord diagrams:  $C$  (3fr),  $Fmaj7$

all my wild

Chord diagrams:  $Em$ ,  $A7b9$ ,  $Dm7$ ,  $C/E$ ,  $F$ ,  $F\#dim$

- est dreams came true.

Chord diagrams:  $G11$ ,  $G13b9$  (N.C.),  $Cmaj7$ ,  $C\%/E$ ,  $C11$  (3fr),  $C$  (3fr)

I need no soft lights to enchant me,

Chord diagrams:  $Fmaj9$ ,  $Fdim$

if you will only grant me



the right \_\_\_\_\_ to hold you ev - er



so tight, \_\_\_\_\_ and to feel \_\_\_\_\_ in the



night \_\_\_\_\_ the near - ness of you.

