

Piano • Vocal • Guitar

Norah Jones

feels like home

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feels like home

- 2 Sunrise
8 What Am I to You?
13 Those Sweet Words
18 Carnival Town
22 In the Morning
31 Be Here to Love Me
38 Creepin' In
47 Toes
52 Humble Me
59 Above Ground
64 The Long Way Home
69 The Prettiest Thing
75 Don't Miss You At All

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SUNRISE

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately

Chord diagrams: Cm7 (3fr), Bb, Eb (3fr), Cm7 (3fr), Bb

The first system of piano accompaniment consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with quarter notes. The tempo is marked 'Moderately' and the dynamics are 'p' (piano). Chord diagrams for Cm7 (3fr), Bb, Eb (3fr), Cm7 (3fr), and Bb are shown above the right-hand staff.

Chord diagrams: Eb (3fr), Cm7 (3fr), Bb, Eb (3fr), Abmaj9 (3fr)

The second system of piano accompaniment continues the melody and bass line. Chord diagrams for Eb (3fr), Cm7 (3fr), Bb, Eb (3fr), and Abmaj9 (3fr) are shown above the right-hand staff.

Chord diagrams: Bb, Cm7 (3fr)

Sun - rise, _____ sun - rise, _____ looks like
 sur - prise. _____ Could - n't

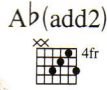
Piano solo ad lib.

The third system features the vocal line with lyrics and piano accompaniment. Chord diagrams for Bb and Cm7 (3fr) are shown above the vocal staff. The piano accompaniment includes a section marked 'Piano solo ad lib.'.

Chord diagrams: Bb, Eb (3fr)

morn - ing in _____ your eyes, _____ but the
 find it in _____ your eyes, _____ but I'm

The fourth system continues the vocal line and piano accompaniment. Chord diagrams for Bb and Eb (3fr) are shown above the vocal staff.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

clock's held nine fif - teen _____ for hours. _____
sure it's writ - ten all o - ver _____ my face. _____

Musical staff with piano accompaniment, including treble and bass clefs.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

Sun - rise, _____ sun - rise _____ could - n't
Sur - prise, _____ sur - prise: _____ nev - er

Musical staff with piano accompaniment, including treble and bass clefs.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

tempt us if _____ it _____ tried, _____ 'cause the af - ter - noon's _____ al -
some - thing I _____ could _____ hide _____ when I see we've _____ made it

Musical staff with piano accompaniment, including treble and bass clefs.

Ab(add2)







To Coda



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.





read - y come _____ and gone. _____ And I _____ said,
through _____ an - oth - er day. _____ Then I _____ say,

Musical staff with piano accompaniment, including treble and bass clefs.

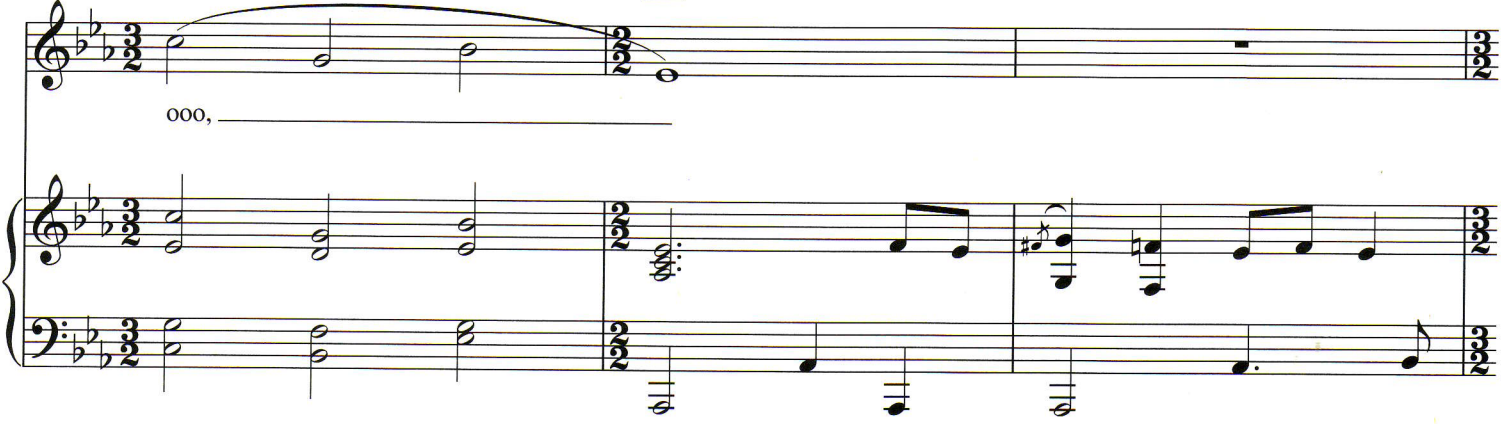
Cm  3fr Bb6  Eb  3fr Ab  4fr





(1., 2.) "Ooo, _____



Cm  3fr Bb6  Eb  3fr Ab  4fr

ooo, _____



Cm  3fr Bb6  Eb  3fr Ab  4fr

ooo" _____ to you. _____



Fm 

1 _____ 2 _____

D.S. al Coda

Sur - prise, _




CODA



Piano solo ends And

Ab(add2)



now the night _____ will throw its cov - er down, _

F/A



Ab(add2)



— mm, on me a - gain. _

F/A



Ooh, and if I'm right, _

A^b(add2)

F/A



it's the on - ly way —

A^b(add2)

B^bsus



to bring me — back.

Cm

B^b6

E^b

A^b



Ooo,

Cm

B^b6

E^b

A^b



ooo,

Cm

Bb6

Eb

1 Ab

ooo, _____ to you. _____

Fm

2 Ab

Fm

to you. _____

Eb(add2)

rit.

WHAT AM I TO YOU

Words and Music by
NORAH JONES

Slowly

N.C.

mf

C

What am I ___ to you? ___

G/B

Em7

Am

Tell me, dar - lin' ___ true. ___

C/G

C

F

To me you are ___ the sea, ___ vast as you ___ can be, ___

G C G Am7 G/B G

and deep the shade of blue. _____ When you're _ feel -

C G/B Em7

- in' low, _____ oh, to whom else _____ do _____

Am C/G C

you go? _____ See, I'd cry _____ if you

F G

hurt; I'd give you my _____ last shirt _____ be - cause I love _____ you _____

C Bb(add2)/D C7/E F Eb

so. Solo ends } Now, if my sky should

C E7

fall, would you e - ven call?

Am Am/G D7/F#

{ I've o - pened up my heart; } I nev - er wan - na part. }
 { I will o - pen up my heart; }

F C

I'm giv - ing you the ball.

G Am7 G/B

G C

When I look in your eyes,

G/B Em7 Am

To Coda

I can feel the but - ter - flies.

C/G C F

I will love you when you're blue, but tell me dar - lin'

D.S. al Coda

G C G Am7 G/B G

true, what am I to you? Instrumental solo

CODA



Could you find a love in me? — Would you carve me in a tree? —



Don't fill my heart — with lies.

D9



I will love you when you're — blue, — but tell me dar - lin' true, —

F/G



what am I — to you? —

THOSE SWEET WORDS

Words and Music by LEE ALEXANDER and RICHARD JULIAN

Moderately

Dsus2



A5



Amaj7#5



D



A5



mp

With pedal

Amaj7#5



D



A5



Dsus2



A5



F#m7



Dsus2



A5



D



A5



What did you say? — I know —
— the hour —

Amaj7#5



D



A5




Amaj7#5





D





— I saw — you sing — ing; — but my ears — won't — stop ring —
— hand — has spun, — but be — fore — the night — is done. —

A5  5fr

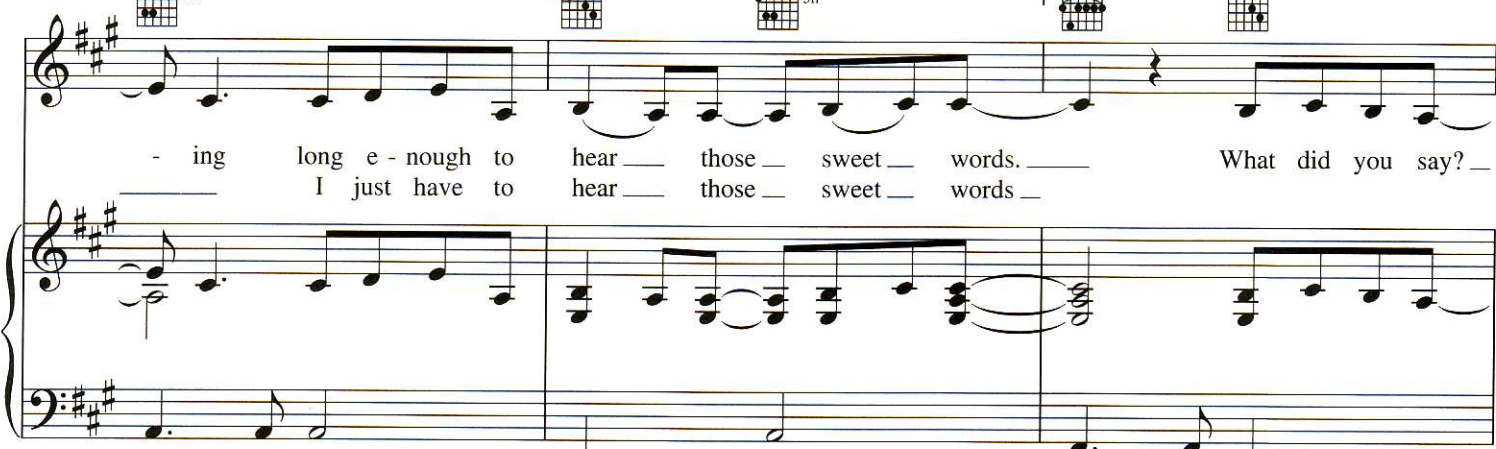
Dsus2 

A5  5fr

1 F#m7 

Dsus2 

- ing long e - nough to hear those sweet words. What did you say?
I just have to hear those sweet words



A5  5fr

2 F#m7 

End of the day; spok - en like a




Dsus2 


A5  5fr


F#m7(add4) 

mel - o - dy. All your love is a lost
like a lost

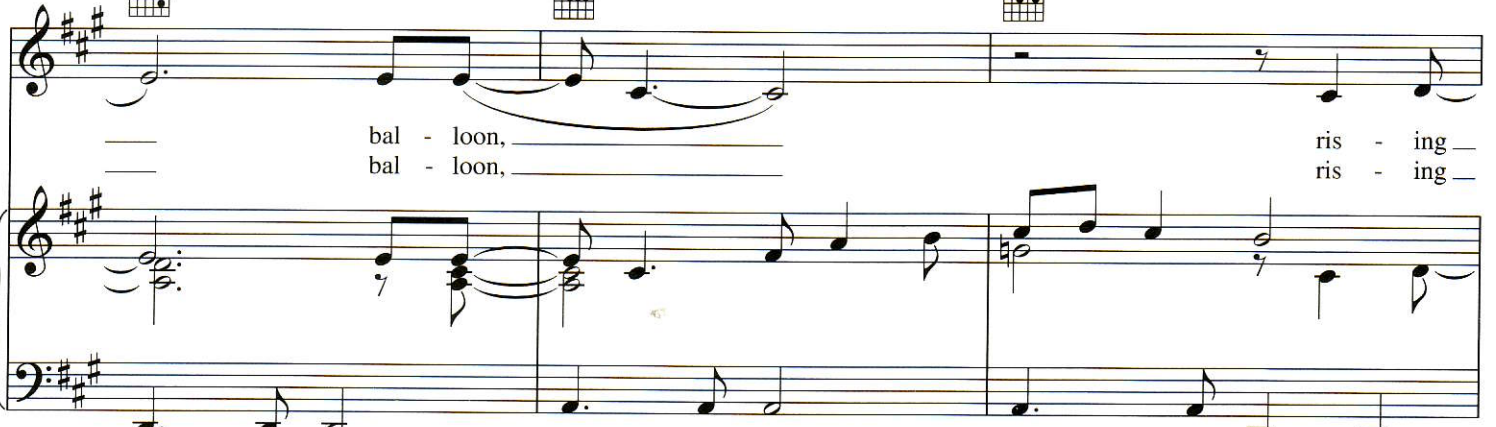


D 

A 

A7 

bal - loon, ris - ing
bal - loon, ris - ing



Dmaj9

B7/D#

E

C#7/E#

up through the af - ter - noon
up through the af - ter - noon;

F#m

B7

E

E7

till it could fit on the head of a pin.
and then, you ap - peared.

E6

E

A5

Amaj7#5

D

To Coda

Come on in. Did you have a hard time sleep -
What did you say? I know what you were sing -

A5

Amaj7#5

D

A5

ing? 'Cause the heav - y moon was keep - ing me a - wake,

Dsus2

A5

F#m7

Dsus2

A5

and all I ___ know is, _____ I'm just glad to see you a - gain. _

Dsus2

A5

Amaj7#5

D

A5

Amaj7#5

D

A5

Dsus2

A5

F#m7

Dsus2

A5

D.S. al Coda

CODA

See my love —

— ing, — but my ears — won't — stop — ring —

— ing long e - nough to

hear — those — sweet — words — and your sim - ple
hear — those — sweet — words — spok - en like a

mel - o - dy. —
mel - o - dy. —

1 I just have to
2 I just want to

hear — those — sweet words...

rit.

CARNIVAL TOWN

Words and Music by NORAH JONES
and LEE ALEXANDER

Easy Swing

F(add2) F6/9 Fmaj7

mp

The piano introduction consists of three measures in 4/4 time. The right hand plays chords: F(add2) in the first measure, F6/9 in the second, and Fmaj7 in the third. The left hand plays a steady eighth-note bass line.

With pedal

F6/9 F(add2) F6/9

'Round 'n' 'round, — car - ou - sel — has
— — Fer - ris wheel; —

The first line of the song features a vocal melody with triplets and a piano accompaniment. The piano part includes triplets in the right hand and a steady bass line in the left hand. The lyrics are: 'Round 'n' 'round, — car - ou - sel — has — — Fer - ris wheel; —

Fmaj7

E7

Am

got you un - der its ³ spell; mov - ing so fast, —
tell me, how — does it feel to be so high, —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: got you un - der its ³ spell; mov - ing so fast, — tell me, how — does it feel to be so high, —

Bb6/9

F(add2)

1

but go - ing — no - where. — Up and down, —
look - ing — down here? —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: but go - ing — no - where. — Up and down, — look - ing — down here? —

2

Bbm6 F

Is it lone - ly? — Lone - ly? —

Bbm6 F(add2)

— Lone — ly? —

F6/9 Fmaj7 E7

(Mm, — mm.) —

Am Bb6/9 F(add2)

Did the clown —

F6/9



Fmaj7



E7



— make you smile? He was on - ly your fool — for a while.

Am



Bb6/9



But now, he's gone back home, — and left you — wan - d'rin'

F(add2)



F6/9



there.

Fmaj7



E7



Am

Bb6/9

F(add2)

Is it

Bbm6

F

lone - ly? — Lone - ly? —

Bbm6

F(add2)

Lone - ly? —

F6/9

Fmaj7

F6/9

F6

rit.

IN THE MORNING

Written by ADAM LEVY

Slow groove

N.C.

mp

I can't stop my - self from call - ing, call - ing out _ your name. _

I can't stop my - self from fall - ing, fall - ing back _ a - gain, _ in the morn -

Bb7

Bb7sus



- ing; —

ba - by, in the af - ter - noon. —

N.C.

Dark — like the shad - y cor - ners in - side a vi - o - lin. —

How I'd like to burn my lips; I — know I — can't win. — In the morn -

Bb7

Bb7sus



ing, _____

ba - by, in ___ the af -

N.C.

- ter - noon. _____

Cm7

Db6/9

Cm7



I tried to quit you, but I'm too weak; wak - ing up with-out you, I can hard - ly speak at all. _____

N.C.

Mm. _____

My

girl - friend tried to help _ me to get you off _ of my mind. _

She tried a lit - tle tea and sym - pa - thy to get me to _ un - wind. _ In the morn -

Bb7 Bb7sus

- ing, _ ba - by, in _ the _ af -

N.C.

- ter - noon. —

Fun - ny — how my fav - 'rite shirt — smells more like you — than — me;

bit - ter trac - es left be - hind, — stains that no one can — see. In the morn -

Bb7



Bb7sus



- ing; — ba - by, in — the af -

N.C.

- ter - noon.

Cm7

Db6/9

Cm7

You're gon - na put me in an ear - ly grave; _ I _ know I'm _ your slave _ when - ev - er you _

N.C.

_ call. _

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment with eighth notes.

The second system continues the piece. Above the treble staff, two guitar chord diagrams are provided: **Bb7** (x3331) and **Bb7sus** (x3330). The notation includes chords and melodic lines in both staves.

The third system features the instruction **N.C.** (No Chords) above the treble staff. It includes a triplet of eighth notes in the treble staff and continues the accompaniment in the bass staff.

The fourth system includes three guitar chord diagrams: **Cm7** (x3331), **Db6/9** (x3331), and **Cm7 3fr** (x3331). The notation shows complex chordal textures in the treble staff and the accompaniment in the bass staff.

N.C.

The first system of music features a treble clef staff with a key signature of three flats and a common time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass clef staff provides a steady accompaniment of eighth notes.

The second system continues the musical piece, showing the progression of the melody and accompaniment. The treble staff includes some beamed eighth notes and quarter notes, while the bass staff maintains its rhythmic accompaniment.

I can't stop my - self from call - ing, call - ing out — your name. —

The third system introduces a vocal line in the treble staff. The lyrics are written below the notes. The piano accompaniment continues in the bass staff.

I can't stop my - self from fall - ing, fall - ing back — a - gain. —

The fourth system continues the vocal line with the lyrics. The piano accompaniment remains consistent with the previous systems.

Ab



Fall - ing back — a - gain, — fall - ing back — a - gain. —

Fall - ing back — a - gain; — fall - ing back — a - gain. —

fall - ing back — a - gain, — in the morn - ing. —

Bb5/Ab



Bb5/G



Bb5/Eb



Bb5/D



Gm/C





rit.

BE HERE TO LOVE ME

Written by TOWNES VAN ZANDT

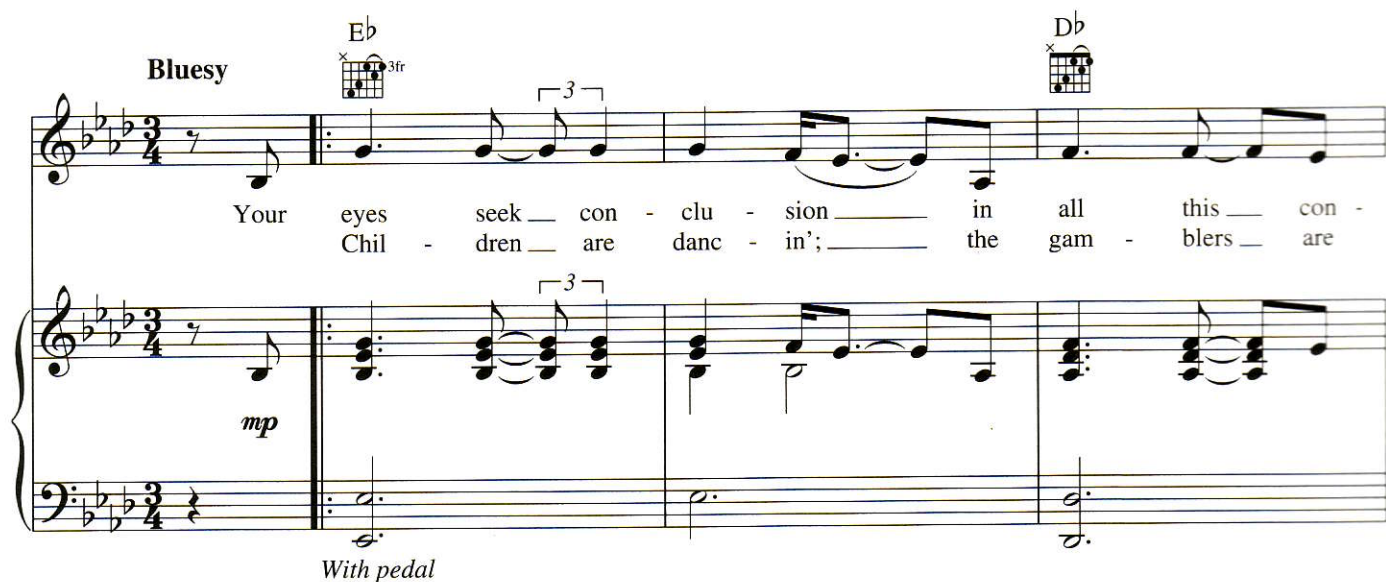
Bluesy




E \flat  **Db** 

Your eyes seek con - clu - sion in all this con -
 Chil - dren are danc - in'; the gam - bles are

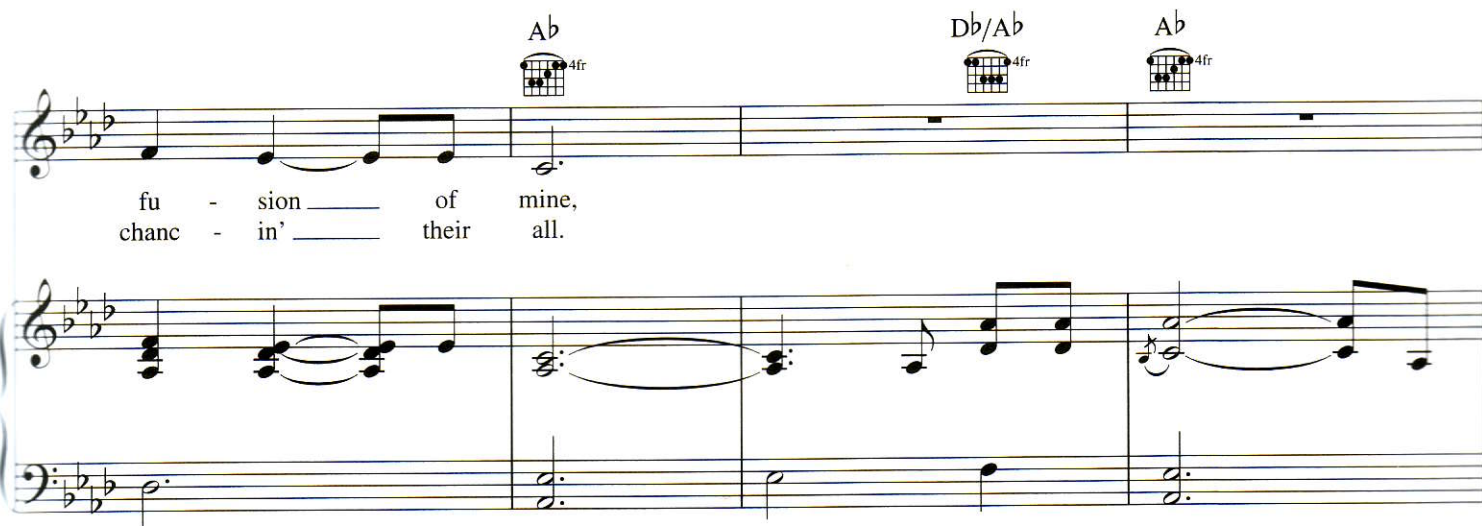
mp


With pedal



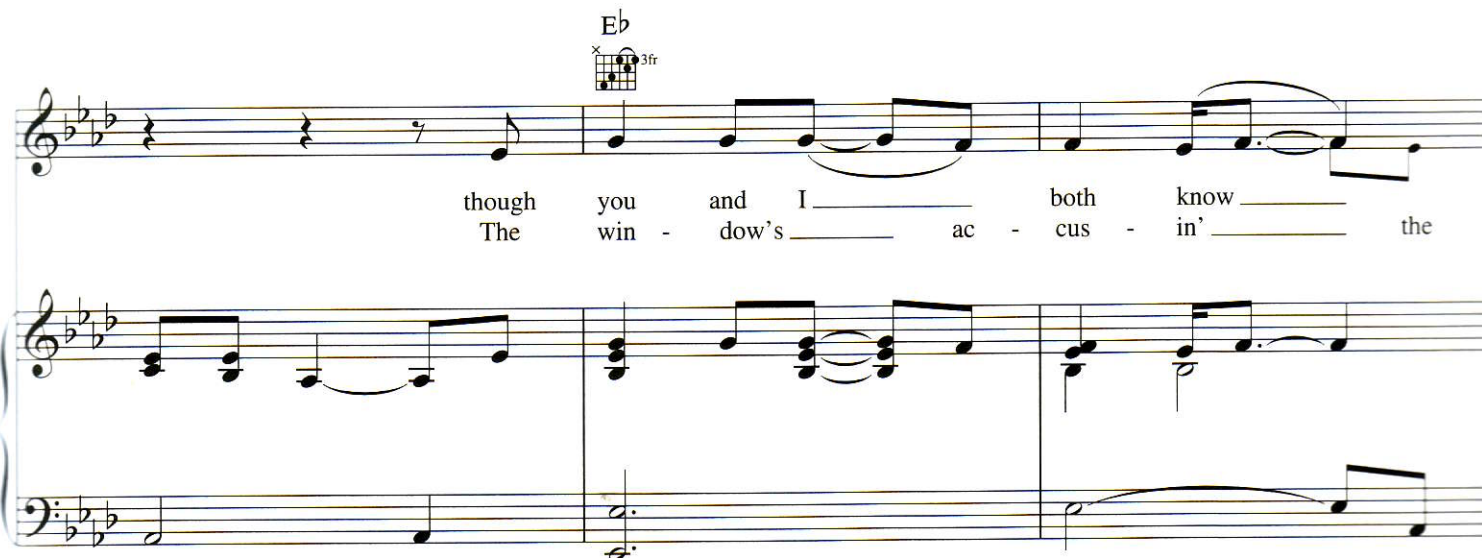
A \flat  **Db/A \flat**  **A \flat** 



fu - sion of mine,
 chanc - in' their all.



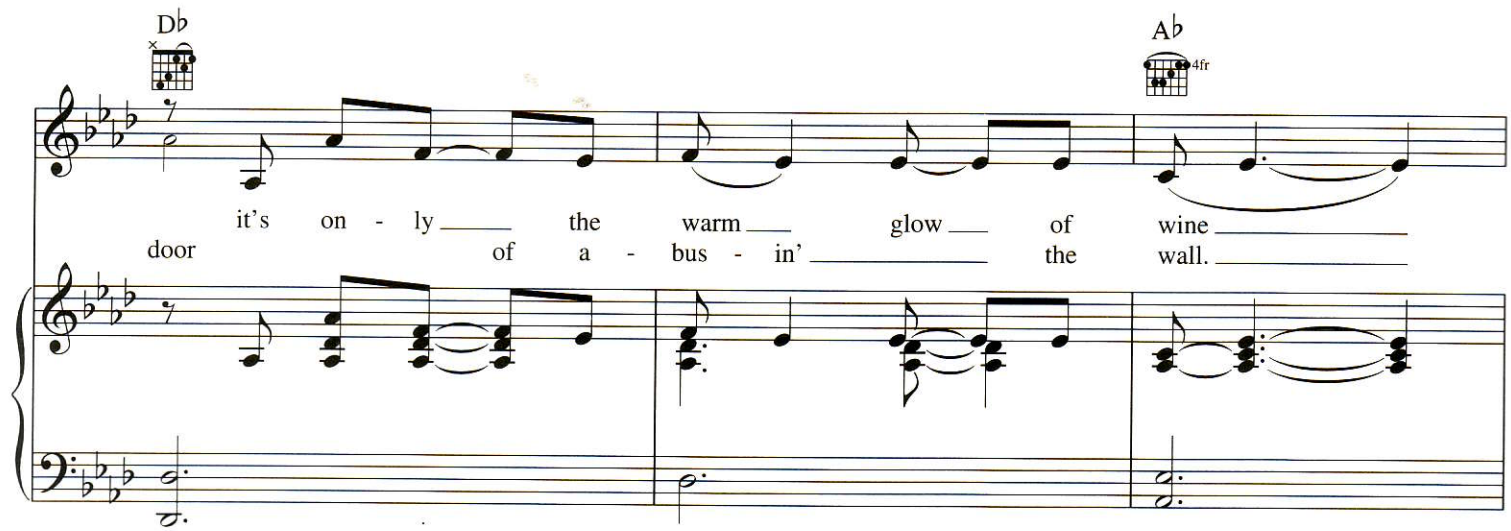
E \flat 

though you and I both know
 The win - dow's ac - cus - in' the



Db  Ab 



door it's on - ly the warm glow of the wine
of a - bus - in' the wall.



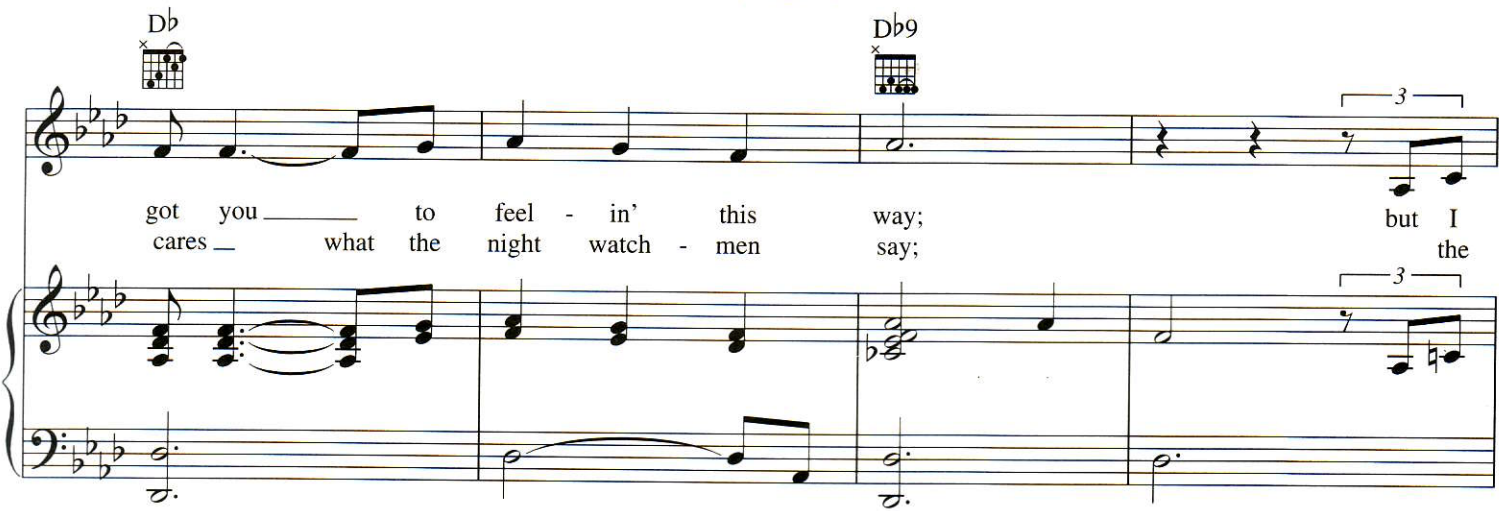
Bbm7  Ab/C 

that's
But who



Db  Db9 

got you to feel - in' this way; but I
cares what the night watch - men say; the



Ab 

don't care, I want you to stay
stage has been set for the play.



Bbm7

Ab/C

Eb

So just to hold me and tell me you'll

Db

Ab

be here to love me to day.

1 Ab/C 2

Ab/C

Db

Eb

Db 4fr

Ab 4fr

3

3

3

7

3

Detailed description: This system contains the first three measures of the piece. The key signature has three flats (B-flat, E-flat, A-flat). Measure 1 features a Db chord (4th fret) and a triplet of eighth notes. Measure 2 has a triplet of eighth notes and a 7th fret. Measure 3 features an Ab chord (4th fret) and a triplet of eighth notes.

Db/Ab 4fr

Ab 4fr

Ab/C 3fr

3

3

3

Detailed description: This system contains measures 4, 5, and 6. Measure 4 has a Db/Ab chord (4th fret) and a triplet of eighth notes. Measure 5 has an Ab chord (4th fret) and a triplet of eighth notes. Measure 6 has an Ab/C chord (3rd fret) and a triplet of eighth notes.

Eb 3fr

Db

3

Detailed description: This system contains measures 7, 8, and 9. Measure 7 has an Eb chord (3rd fret) and a triplet of eighth notes. Measure 8 has a Db chord and a triplet of eighth notes. Measure 9 has a Db chord and a triplet of eighth notes.

Ab 4fr

Db/Ab 4fr

Ab/Eb

Bbm7/Db 4fr

Ab 4fr

3

7

7

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has an Ab chord (4th fret) and a 7th fret. Measure 11 has a Db/Ab chord (4th fret), an Ab/Eb chord, and a Bbm7/Db chord (4th fret) with a triplet of eighth notes. Measure 12 has an Ab chord (4th fret) and a 7th fret.

Ab/C

Eb

The moon's come and gone, but a

Db

Ab

few stars hang on to the sky.

Ab/C

Eb

Well, the wind's runnin'

Db

Ab

free, but it ain't up to me to ask why.

Bbm7

Ab/C

Db

But the po - ets are — de -

Db7

Ab

mand - ing their pay, and they've left me — with

Bbm7

Ab/C

noth - in' — to say 'cept,

Eb

Db

“Hold } me — and tell — me — you'll be here — to
hold }

Ab



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It contains a melody with a triplet of eighth notes and a dotted quarter note.

love me (to - day." / to - day.

Accompanying piano part for the first system, including bass and treble clefs with chords and a 7-measure rest.

Chord diagrams for Eb (3fr), Bbm7, and Ab/C (3fr) in the first measure, and Bbm7 and Ab/C (3fr) in the second measure.

Just Just

Accompanying piano part for the second system, including bass and treble clefs with chords and a 7-measure rest.

Eb



Db



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It contains a melody with a triplet of eighth notes and a dotted quarter note.

hold me and tell me you'll be here to

Accompanying piano part for the third system, including bass and treble clefs with chords and a 7-measure rest.

Chord diagrams for Ab/C (3fr), Bbm7, and Ab (4fr) in the first measure.

love me to day.


Accompanying piano part for the fourth system, including bass and treble clefs with chords and a *rit.* marking.

CREEPIN' IN

Words and Music by
LEE ALEXANDER

Brightly  *mf*

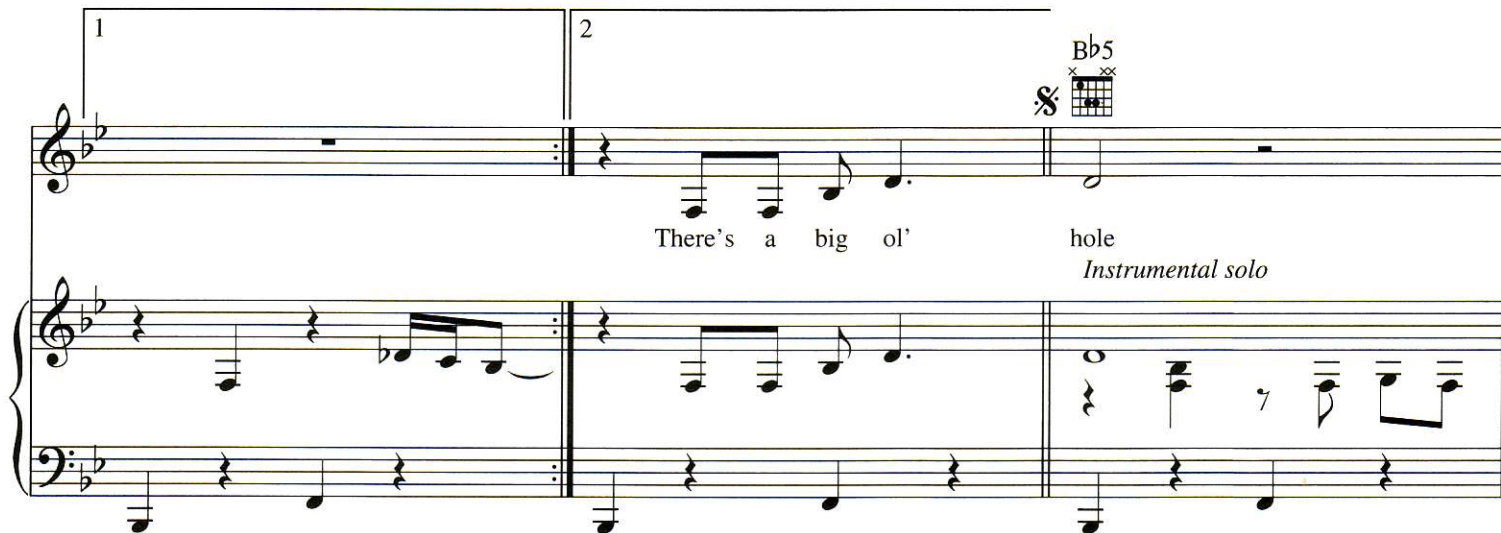



1  *mf*

2

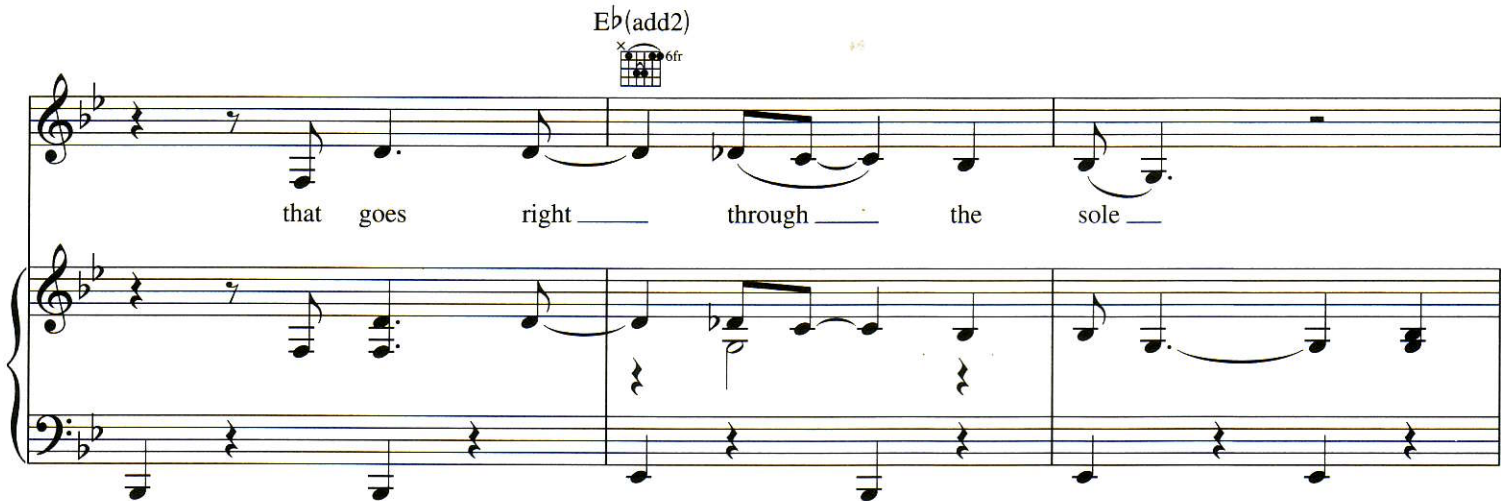
There's a big ol' hole



Instrumental solo



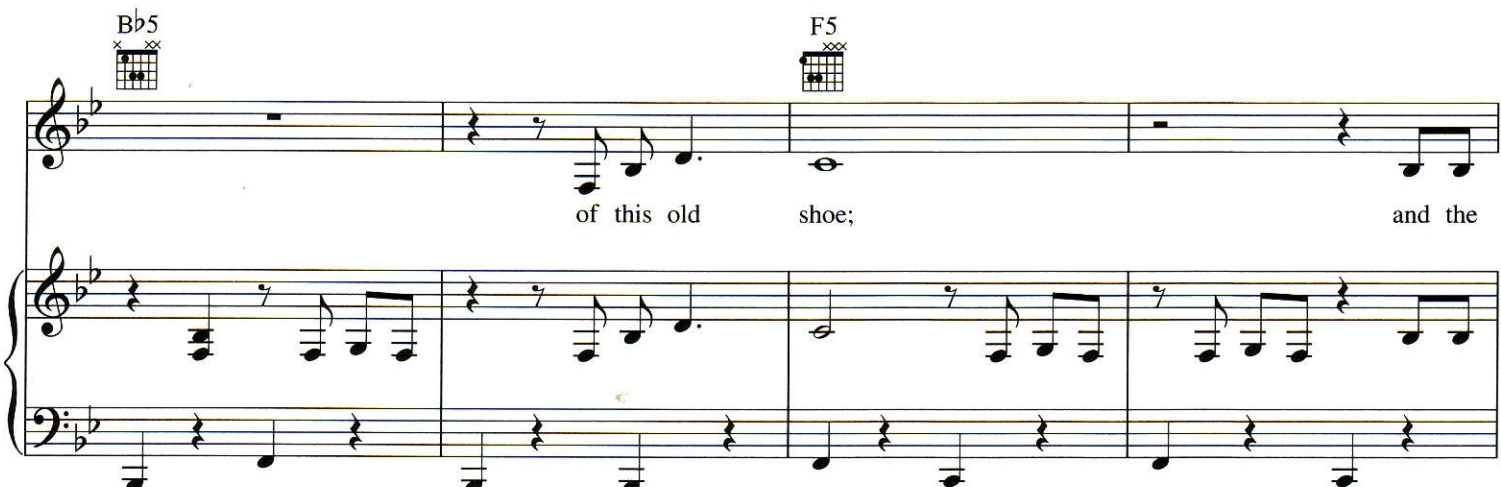
 *mf*

that goes right through the sole



  *mf*

of this old shoe; and the



Bb **Bb7** **Eb** 3fr

wa - ter on the ground _____ ain't got no place else it's _____

Ebm 6fr **Bb5** **F5**

_____ found, so it's on - ly got one thing left to do: _____

Bb5 **F** **Eb** 3fr

_____ } Solo ends } Just creep _____ on _____ in. _____

Bb5 **F** **Eb** 3fr

_____ } Solo ends } creep _____ on _____ in. _____

Bb5



F



Gm7



And once it has be - gun, ——— it won't

F



Eb(add2)



Bb5



stop un - til it's done ——— sneak - in' in. ———

N.C.

To Coda ⊕

There's a sil - ver moon ———

Eb(add2)



that came a lit - tle ——— too

Bb5



F5



soon, _____ oh, _____ for me to bear. _____

Bb



Bb7



It _____ shines bright - ly on _____ my bed, and _____ the shad -

Eb



Ebm



Bb5



- ows o - ver - head _____ won't let me sleep -

F5



Bb5



F



_____ as long _____ as it's there. They just creep _____

 Eb  Bb5  F




on _____ in, _____ creep _____



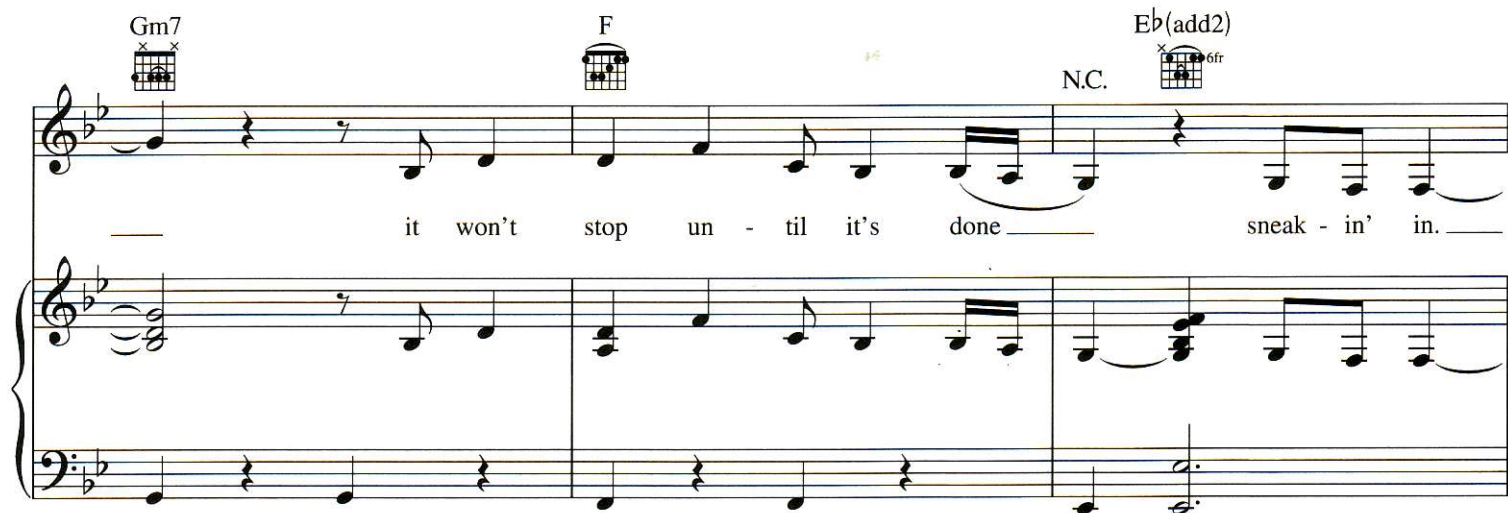
 Eb  Bb5  F

_____ on in. _____ And once it has be - gun, -



 Gm7  F  Eb(add2) N.C.

_____ it won't stop un - til it's done _____ sneak - in' in. _____



 Bb5



N.C.

D.S. al Coda

CODA

E^b(add2)



B^b5



F5



Bb Bb7 Eb Ebm

long as you're a - round and got no place else you've — found,

Bb5 F5 Bb5

there's on - ly one thing left for you to do: —

F5 Eb(add2) Bb5

you just creep — on — in, —

F5 Eb(add2)

creep — on in. —

Bb5

F5

Gm7

And once you have be - gun, — don't

F5

Eb(add2)

Bb5

N.C.

stop un - til you're done — sneak - in' in. —

F5

Gm7

F5

and once it has be - gun, — it won't stop un - til it's done —

Bb5

N.C.

sneak - in' in. — and

F5

Gm7

F5

once it has be - gun, _____ it won't stop un - til it's done _____

E \flat (add2)

B \flat 5

E \flat (add2)

N.C.

sneak - in' in, _____ sneak - in' in, _____

Repeat ad lib.

B \flat 5

E \flat (add2)

B \flat 5

(Sneak - in' in, _____ sneak - in' in. _____ creep - in'

Last Time

E \flat (add2)

B \flat 5

E \flat (add2)

B \flat 5

Sneak - in' in, _____ in.)

rit.

TOES

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately slow

Guitar chord diagrams: G5 (3fr), G5/A, G5/C, G5/B, G5 (3fr), G5/A, G5/C, G5/B

mp

With pedal

Guitar chord diagrams: G5 (3fr), G5/A, G5/C, G5/B, G5 (3fr), G5/A, G5/C, G5/B

Guitar chord diagrams: C, G5 (3fr)

The cur - rent is strong, from what I've heard; —
I day - dreamed on the bank a - gain; —

Guitar chord diagrams: C, G5 (3fr)

it - 'll whisk you down _____ the stream. — But I nev -
I was swim - ming with _____ the fish. — And I thought —

C G5

- er seem _____ to have _____ the time; — so my
 — this time _____ that it may be true; — but my

1

C G5 C G5

toes just touch the wa - ter, my toes just touch the wa - ter.

2

C G5 C G5

toes just touched the wa - ter, my toes just touched the wa - ter, my

C G5

toes just touched the wa - ter.

Ebmaj7

Dm7(add4)

Walked a mile _____ just to find the edge, — some - place

C

G5

low e - nough _____ to step right _____ in. _____

Bb6

Am7

G/B

C

Now I'm _____ here, _____ and I can't _____ be - gin _____ to move. _____

To Coda

G5

G5/A

G5/C

G5/B

G5

G5/A

G5/C

G5/B

G5

G5/A

G5/C

G5/B

Mm.

G5 G5/A G5/C G5/B Am7 C(add2)

Instrumental solo

Detailed description: This system shows the beginning of an instrumental solo. The guitar part is indicated by a treble clef staff with a key signature of one sharp (F#) and a common time signature. Above the staff are six guitar chord diagrams: G5 (3rd fret), G5/A, G5/C, G5/B, Am7, and C(add2). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a common time signature. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic line with some grace notes.

1-3 4

Em7 Em7 G5

D.S. al Coda

Solo ends

Detailed description: This system continues the instrumental solo. It features two measures with a 1-3 fingering for Em7, followed by a 4-measure section with Em7. The final measure of the system is marked with a G5 chord and a 3rd fret fingering. The piano accompaniment continues with the same rhythmic pattern. The system concludes with the instruction "Solo ends" and "D.S. al Coda".

CODA

G5 G5/A G5/C G5/B C

That spoil - ed sun up o -

Detailed description: This system is the beginning of the CODA section. It starts with a guitar chord diagram for G5 (3rd fret) and a common time signature. The piano accompaniment features a steady eighth-note accompaniment. The lyrics "That spoil - ed sun up o -" are written below the treble staff. The system includes guitar chord diagrams for G5/A, G5/C, G5/B, and C.

G5 C

- ver there, — it al - ways has to have its way. —

Detailed description: This system concludes the piece. It features a guitar chord diagram for G5 (3rd fret) and a common time signature. The piano accompaniment continues with the same rhythmic pattern. The lyrics "- ver there, — it al - ways has to have its way. —" are written below the treble staff. The system includes a guitar chord diagram for C.

And I know _____ that the riv - er's _____ there _____

_____ to shel - ter me; _____ but my toes just touch the wa - ter, my

toes just touch the wa - ter. My toes just touch the wa - ter, my

Repeat and Fade	Optional Ending
<p>toes just touch the wa - ter. My toes just touch the wa - ter.</p>	<p>toes just touch the wa - ter.</p>

HUMBLE ME

Words and Music by
KEVIN BREIT

Moderately slow

Freely

mp

With pedal

G7 C F#sus2/A C

Went out on a limb, —

gone too far; — I broke down at the side of the road, —

* Original key: B major. This edition has been transposed up one half-step to be more playable.

C G7 C Fsus2/A

strand - ed at the out - skirts, and the sun's creep - in' up.

C C G7

Ba - by's in the back seat, — still fast a - sleep, —

C Fsus2/A C

dream - in' of bet - ter days. — I don't want to call — you, but you're

G7 C Fsus2/A C

all I have to turn — to.

Fmaj7 Fm/G C G(add4)

What do you say — when it's all gone a - way? — Ba - by, I did - n't mean to

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: Fmaj7, Fm/G, C, and G(add4). The piano accompaniment features a steady bass line and chords that support the vocal melody.

Am7 Fmaj7 Fm/G

hurt you. — Truth spoke in whis - pers — will tear you a - part, — no

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: Am7, Fmaj7, and Fm/G. The piano accompaniment continues with a consistent harmonic accompaniment.

C G(add4) Am7 Bbsus2 F/A

mat - ter how hard you re - sist it. — It nev - er rains when you

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff. Above the vocal line, five guitar chord diagrams are provided: C, G(add4), Am7, Bbsus2, and F/A. The piano accompaniment provides a harmonic foundation for the vocal line.

Gm7(add4) F G7sus

want it to. — You hum - ble me,

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: Gm7(add4), F, and G7sus. The piano accompaniment concludes the piece with a final chord and melodic flourish.

C G7 Fsus2/A

Lord. _____ You hum - ble me, Lord. _____

Am7 F(add2) C/E

_____ I'm on my knees, _____

G7sus C

emp - ty. _____ You hum - ble me, Lord. _____

G7 Fsus2/A Am7

You hum - ble me, Lord. _____ So

F(add2)

C/E

G7sus

To Coda

please, please, please, for - give me.

C

G7

C

Fsus2/A

C

G7

C

Fsus2/A

C

C G7 C

Ba - by Te - re - sa, she's got your eyes; — I see you all the time. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: C (x02345), G7 (x02345), and C (x02345). The bottom two staves are piano accompaniment. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The vocal line starts with a quarter rest, followed by eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fsus2/A C G7

When she asks a - bout her dad - dy, — I nev - er know what to say. —

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: Fsus2/A (x02345), C (x02345), and G7 (x02345). The bottom two staves are piano accompaniment. The first staff has a treble clef and the second has a bass clef. The vocal line starts with a quarter rest, followed by eighth notes: D4, C4, B3, A3, G3, F3, E3. The piano accompaniment continues with eighth-note bass lines and chords in the right hand.

C Fsus2/A C C

Heard you kicked the bot - tle and you

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: C (x02345), Fsus2/A (x02345), C (x02345), and C (x02345). The bottom two staves are piano accompaniment. The first staff has a treble clef and the second has a bass clef. The vocal line starts with a quarter rest, followed by eighth notes: D4, C4, B3, A3, G3, F3, E3. The piano accompaniment continues with eighth-note bass lines and chords in the right hand.

G7 C Fsus2/A

helped build the church; — you car - ry an hon - est wage. — Is it

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: G7 (x02345), C (x02345), and Fsus2/A (x02345). The bottom two staves are piano accompaniment. The first staff has a treble clef and the second has a bass clef. The vocal line starts with a quarter rest, followed by eighth notes: D4, C4, B3, A3, G3, F3, E3. The piano accompaniment continues with eighth-note bass lines and chords in the right hand.

C G7 C F#sus2/A

true you have some - bod - y keep - ing _____ you com - pa - ny? _____

C

D.S. al Coda

CODA

You _ hum - ble me. _____

G7 C F#sus2/A

C C#sus(add2) C F#sus2/A C

ABOVE GROUND

Written by ANDREW BORGER
and DARU ODA

Slowly

mp

Bb7sus Bb7

Bb7sus Bb7

1 Bb7sus Bb7

2 Bb7sus Bb7 Bb7sus Bb7 Bb7sus Bb7

Un-der - ground - I'm wait-ing, — just be-low — the crowd - ed av -

Bb7sus Bb7 Bb7sus Bb9

- e - nue, watch - ing red — lights fad - ing out of view. —

Bb7sus Bb7 Bb7sus Bb7

Oh, the air — feels heav - y; — ev - 'ry - thing — just pass - es by, —

The musical score is written in 4/4 time with a key signature of two flats (Bb). It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'Slowly' and the dynamic is 'mp'. The score includes guitar chord diagrams for Bb7sus and Bb7. The lyrics are: 'Un-der - ground - I'm wait-ing, — just be-low — the crowd - ed av - e - nue, watch - ing red — lights fad - ing out of view. — Oh, the air — feels heav - y; — ev - 'ry - thing — just pass - es by, —'. The score is divided into two systems, with the second system starting at measure 2.

Bb7sus

Bb7

Bb7sus

Bb9

and I think — that I'm — a lit - tle shy. —

Bb7sus

Bb7

Bb7sus

Bb7

Gbmaj7

Meet — me out - side a - bove ground. — I see — you on — your — way; —

Db sus2/F

Eb m

Bb7sus

Bb7

I'll be — with you — some - day, — some - day. —

Bb7sus

Bb7

Bb7sus

Bb7

Bb7sus

Bb7

3

Bb7sus Bb7 Bb7sus Bb7

Draw - ing lines — a - bove — my head; — but the fan — keeps spin - ning o -

Bb7sus Bb7 Bb7sus Bb9

ver me, just my thoughts — to keep — me com - pa - ny. —

Bb7sus Bb7 Bb7sus Bb7

Now I know — I'm read - y; pour the night — in - to — a glass. —

Bb7sus Bb7 Bb7sus Bb9

Can I — sip it slow — and make it last? —

Bb7sus

Bb7

Bb7sus

Bb7

Gbmaj7

Meet me out - side a - bove ground. I see you on your way;

Dbsus2/F

Eb

Bb7sus

Bb7

I'll be with you some - day, some - day.

Instrumental solo

Bb7sus

Bb7

Bb7sus

Bb7

1

Bb7sus

Bb7

2 Bb7sus

Bb7

Bb7sus

Bb7

Bb7sus

Bb7

Gbmaj7

Solo ends

Meet me out - side a - bove ground. I see you on your way;

D \flat sus2/F



E \flat



G \flat maj7



E \flat



I'll be ___ with you ___ some - day, ___ I'll be ___ with you ___ some - day, -

G \flat maj7



E \flat



G \flat maj7



E \flat



I'll be ___ with you ___ some - day, ___ I'll be ___ with you ___ some - day, -

E \flat 7



Instrumental solo

Repeat and Fade

Optional Ending

LONG WAY HOME

Words and Music by KATHLEEN BRENNAN
and TOM WAITS

Easy two feel

A5



mp

A5



Well, I stum - bled in the dark - ness; I'm
some - thin' you throw off the
food on the ta - ble and a

lost and a - lone, —
back of a train. —
roof o - ver - head, —

though I said I'd go be -
I got a head full of
but I'd trade it all to -

fore us —
light - nin', —
mor - row —

to show the way back —
and a hat full of —
for the high - way in -

F#m

D

home. ___ Is there a light ___ up a - head? ___
 rain. ___ And I know ___ that I said ___
 stead. ___ Watch your back ___ if I should tell, ___

E

A

D(add9)

I can't hold on ___ ver - y long. ___
 I'd nev - er do ___ it a - gain. ___
 "Your love's the on - ly thing I'd ev - er known." ___

A

E

For - give ___ me, pret - ty ba - by, but I al - ways take the long way ___
 Oh, ___ well I love ___ you, sweet ba - by, but I al - ways take the long way ___
 One thing's ___ for sure, _ sweet ba - by: ___ I al - ways take the long way ___

A5
5fr

1	2	3
N.C.		

home. ___
 home. ___
 home. ___
 Mon - ey's just I put

Instrumental solo

E D A

D E

A5

Solo ends You know I love you, ba - by, — more —

— than the whole — wide — world. I'm your wom - an; —

F#m

you know you are my pearl. —

D E

So let's go out — past the par - ty lights, — where

A D(add9) A

we can fi - n'ly be a - lone. — Come with me, and

E A D(add9)

we can take the long way — home. Mm, — come with



me; to - geth - er, we can take the long way — home. Mm, —

D(add9)



— come with me; to - geth - er, we can take the long way —



D(add9)



home.

Repeat and Fade



D(add9)

Optional Ending



THE PRETTIEST THING

Words and Music by NORAH JONES,
LEE ALEXANDER and RICHARD JULIAN

Slowly

C5



The pret - ti - est

p

With pedal

Cmaj7



B7b9



thing
seem

I ev - er did
like _ a

see
pic - ture

was
that's

F



C/E



Dm7



light - ning from the top _____ of a cloud, _
hang - ing up _ on some - one el - se's wall? _



mov - ing through the dark a mil - lion miles an hour, with some -
 Late - ly, I just have - n't been my - self at all; it's heav - y

1 F C where to be. So why does it on my mind.

2 F C



And I'm dream - ing a - gain,



like I've al - ways

F Am Bb

been. And 'way down low,

F Am G/B

I still know that the pret - ti - est

Cmaj7 B7b9

thing I ev - er did see was

F C/E Dm7

dust - y as the han - dle on the door,

G

rust - y as a nail stuck in the old pine floor. It looks like

F C Cmaj7

home to me. *Instrumental solo*

B7b9 F C/E

Dm7 G

F

C



Solo ends Now I'm

Am

Bb

F



dream - ing a - gain,

Am

Bb

F



like I've al - ways been.

Am

Bb

F



And 'way down low,



I'm think - ing — of the pret - ti - est thing.

Instrumental solo

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



(Dream...)

Musical notation for the second system, including piano accompaniment.

Repeat ad lib.



Last Time



Musical notation for the third system, including piano accompaniment.



rit.

Musical notation for the fourth system, including piano accompaniment.

DON'T MISS YOU AT ALL

Words by NORAH JONES
Music by DUKE ELLINGTON

Freely

As I

p

With pedal

C7#5(b9)

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole note rest, followed by a half note 'As' and a quarter note 'I'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A guitar chord diagram for C7#5(b9) is shown above the vocal line. The tempo marking 'Freely' is above the vocal staff, and 'With pedal' is below the piano staff. The piano part is marked with a piano dynamic 'p'.

F(add9) A7#9 Dm7 G9 Gm7(add4)

sit and watch the snow fall - ing down, I don't

Detailed description: This system continues the vocal and piano parts. The vocal line has lyrics: 'sit and watch the snow fall - ing down, I don't'. The piano accompaniment includes triplets in both hands. Above the vocal staff, guitar chord diagrams are provided for F(add9), A7#9 (6fr), Dm7, G9 (9fr), and Gm7(add4). The piano part continues with a melodic line and bass line.

Bbm/C Fmaj7 C7#5(b9)

miss you at all. I hear

Detailed description: This system concludes the vocal and piano parts. The vocal line has lyrics: 'miss you at all. I hear'. The piano accompaniment includes a triplet in the right hand. Above the vocal staff, guitar chord diagrams are provided for Bbm/C, Fmaj7, and C7#5(b9). The piano part continues with a melodic line and bass line.

F(add9)

A7#9

Dm7

G7

Gm7(add4)

chil - dren play - ing, laugh - ing so loud; I don't

Bbm/C

Fmaj7

Gm7

Am7

Bbm7

Bb7

think of your smile. So if you nev - er

Bm7/b5

E7#9

Amaj9

Amaj7

Bm7

C#m7

come to me, you'll stay a

Dm7

D7

G9

Gm7(add4)

dis - tant mem - o - ry.

C7#9 C7#5(b9) F(add9) A7#9

Out my win - dow, I see

Dm7 G7 Gm7(add4) Bbm/C Fmaj7

lights go - ing dark; your dark eyes don't haunt me.

Gm7 Am7 Bbm7 Bb7 Bm7b5 E7#9

And then I won - der who I

Amaj9 Amaj7 Bm7 C#m7 Dm7 D7 G9

am with - out the warm touch of _____ your

Gm7(add4)

C7#9

C7#5(b9)

F(add9)

A7#9

hand. *Instrumental solo*

This system features guitar chord diagrams for Gm7(add4), C7#9, C7#5(b9), F(add9), and A7#9. The piano part includes an instrumental solo with a 7-measure rest in the right hand and a melodic line in the left hand.

Dm7

G7

Gm7(add4)

Bbm/C

Fmaj7

This system features guitar chord diagrams for Dm7, G7, Gm7(add4), Bbm/C, and Fmaj7. The piano part continues the instrumental solo with a triplet of eighth notes in the right hand.

Gm7

Am7

Bbm7

Bb7

Bm7b5

E7#9

Solo ends And then I won - der who I

This system features guitar chord diagrams for Gm7, Am7, Bbm7, Bb7, Bm7b5, and E7#9. The vocal line begins with the lyrics "And then I wonder who I".

Amaj9

Amaj7

Bm7

C#m7

Dm7

D7

G9

am with - out the warm touch of your _____

This system features guitar chord diagrams for Amaj9, Amaj7, Bm7, C#m7, Dm7, D7, and G9. The vocal line continues with the lyrics "am without the warm touch of your".

Gm7(add4) C7#5(b9) F(add9) A7#9

hand. As I sit and watch the

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Gm7(add4), C7#5(b9), F(add9), and A7#9. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'As I sit and watch the'. The melody consists of quarter and eighth notes, with triplets indicated by a '3' over the notes in measures 3 and 4. The piano accompaniment includes a bass line with a long note in the first measure and chords in the subsequent measures.

Dm7 G7 Gm7(add4) Bbm/C

snow fall - ing down, I don't miss you at

Detailed description: This system contains measures 5 through 8. The guitar part features chords Dm7, G7, Gm7(add4), and Bbm/C. The vocal line continues with the lyrics 'snow fall - ing down, I don't miss you at'. The melody uses quarter and eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

Fmaj7 Bbm/C Fmaj7

all, I don't miss you at all, I don't

Detailed description: This system contains measures 9 through 12. The guitar part features chords Fmaj7, Bbm/C, and Fmaj7. The vocal line continues with the lyrics 'all, I don't miss you at all, I don't'. The melody includes a long note in measure 10. The piano accompaniment features a bass line with a long note in measure 9 and chords in the following measures.

Bbm/C N.C. F6

miss you at all.

Detailed description: This system contains measures 13 through 16. The guitar part features chords Bbm/C, N.C. (No Chords), and F6. The vocal line concludes with the lyrics 'miss you at all.'. The melody includes a long note in measure 14. The piano accompaniment features a bass line with a long note in measure 13 and chords in the following measures, ending with a double bar line.

Sunrise
What Am I to You?
Those Sweet Words
Carnival Town
In the Morning
Be Here to Love Me
Creepin' In
Toes
Humble Me
Above Ground
The Long Way Home
The Prettiest Thing
Don't Miss You At All