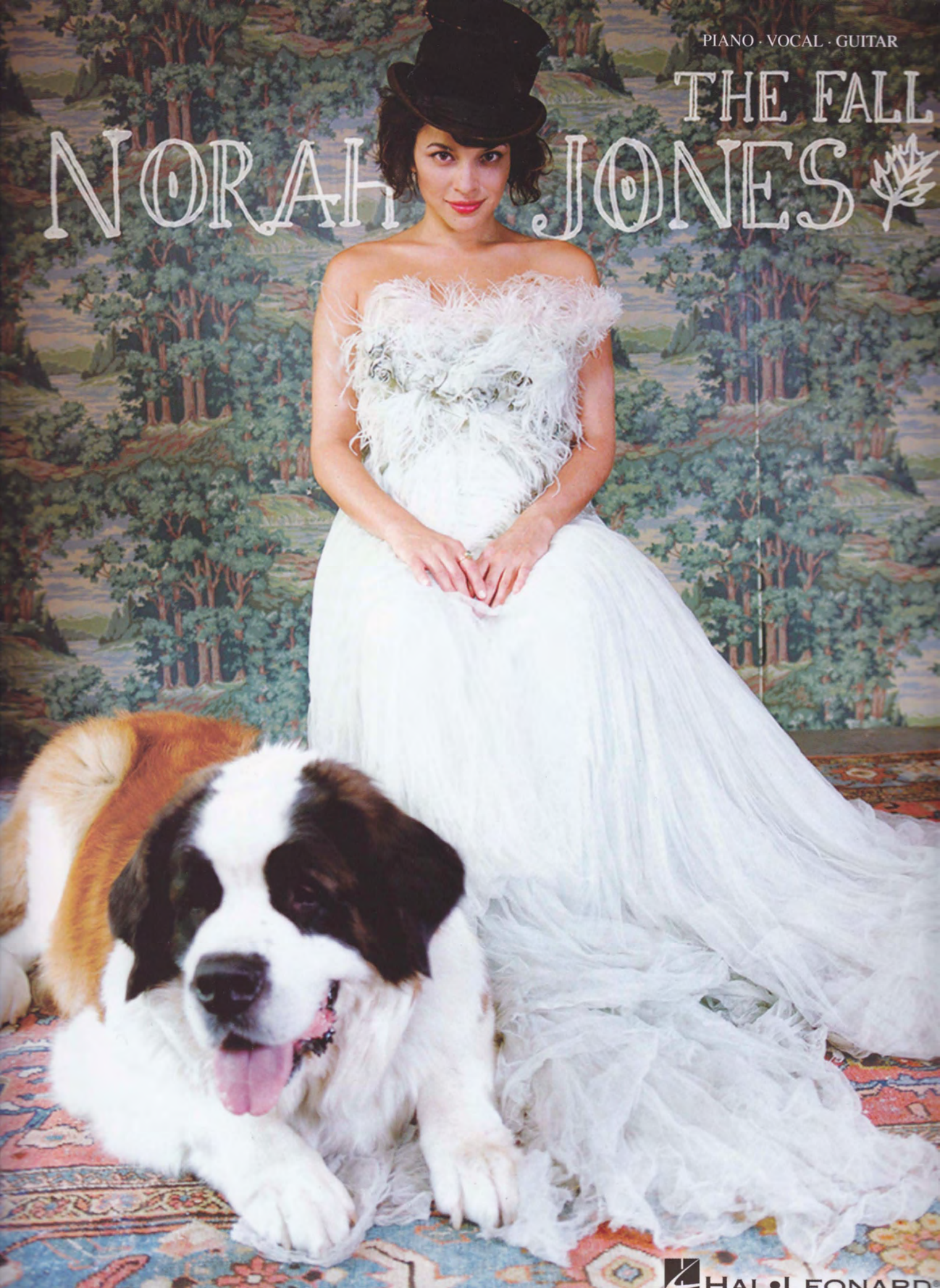


PIANO · VOCAL · GUITAR

# NORAH JONES THE FALL



HAL LEONARD

PIANO · VOCAL · GUITAR

# NORAH JONES THE FALL

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CORPORATION

7777 W. BLUEMOUND Rd. P.O. Box 13819 MILWAUKEE, WI 53213

In Australia Contact:

**Hal Leonard Australia Pty. Ltd.**  
4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
Email: [ausadmin@halleonard.com.au](mailto:ausadmin@halleonard.com.au)

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# CHASING PIRATES

Words and Music by  
NORAH JONES

Moderately

Chord progression: F, Dm11, F, Dm11, F, Dm11

The first system of the piano introduction consists of six measures. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'. Chord diagrams for F and Dm11 are provided above the staff.

Chord progression: F, Dm11, F, Dm11, F, Dm11

The second system continues the piano introduction with six more measures. The right hand has a brief melodic phrase in the final measure. The lyrics 'In your' are written below the right-hand staff.

Chord progression: F, Dm11, F, Dm11

mes - sage you said \_\_\_\_\_ you were go - ing to bed, \_\_\_\_\_ but I'm not  
am - bu - lance screams \_\_\_\_\_ while the sil - li - est things \_\_\_\_\_ are flop-pin' a -

*Electric piano solo ad lib.*

The third system features the vocal melody and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal staff. The piano part includes an electric piano solo section.

Chord progression: Bb, Gm11, Bb, Gm11

done with the night. \_\_\_\_\_ So I  
round in my brain. \_\_\_\_\_ And I

The fourth system continues the vocal melody and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal staff.

F Dm11 F Dm11

stayed up in bed, but your words in my head got me mixed  
 try not to dream up impossible schemes that swim a -

Bb Gm11 Bb Gm11

up, so I turned off the light. }  
 round, wan-na drown me in - sane. } *(Solo ends)* And

Bb(add2) C(add2) F Dm11

I don't know how to slow it down:

F Dm11 Bb(add2)

my mind's rac - ing from

**To Coda**

1

C(add2) F Dm11 F Dm11

chas-ing pi - rates. Now an

2

C(add2) F Dm11 F Dm11

chas-ing pi - rates. **D.S. al Coda**

CODA C(add2) F Dm11

chas - ing pi - rates.

F Dm11 Bb(add2) C(add2)

My mind's rac - ing from chas - ing pi - rates. \_

F Dm11 F Dm11 Bb(add2)

My mind's rac - ing from

Detailed description: This system contains the first three measures of the piece. The guitar part features chords F, Dm11, F, Dm11, and Bb(add2). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The lyrics 'My mind's rac - ing from' are positioned below the vocal line.

C(add2) F Dm11 F Dm11

chas - ing pi - rates.

Detailed description: This system contains the next three measures. The guitar part features chords C(add2), F, Dm11, F, and Dm11. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'chas - ing pi - rates.' are positioned below the vocal line.

Bb(add2) C(add2) F Dm11

Detailed description: This system contains the next three measures. The guitar part features chords Bb(add2), C(add2), F, and Dm11. The piano accompaniment continues with the same rhythmic pattern.

F Dm11 F Dm11 F Dm11

Detailed description: This system contains the final three measures of the piece. The guitar part features chords F, Dm11, F, Dm11, F, and Dm11. The piano accompaniment concludes with the same rhythmic pattern.

# EVEN THOUGH

Words and Music by NORAH JONES  
and JESSE HARRIS

Moderately fast

Emaj7 Amaj9

*f*

B(add4) Emaj7

Amaj7 Bsus E

(2.) Don't

(3.) Instrumental

Amaj7

\*  
Some - thing 'bout the way he touched \_\_\_\_\_ me  
un - der - stand the words he said. \_\_\_\_\_

\* Lead vocal written an octave higher than sung.



B(add4)

Emaj9

Made was so slow, the  
me do wrong, but now there's

Amaj7

way he put his arms a - round me,  
noth - ing that's in my head,

Bsus

Emaj9

e - ven though I'm feel - ing lone -  
and though it's strong, I wish he'd leave

Amaj7

B(add4)

E

ly, I, I'm feel -  
me a - lone. I wish

Amaj7

1

Bsus

ing lone ly.  
he'd leave me.

2,3

G#m

(Instrumental ends)

'Cause I know trou-ble will fol -

C#m

G#m

low, but I have to go,

F#m

To Coda

D.S. al Coda  
(take 3rd ending)

I have to go.

CODA

Emaj7



He makes me think that I don't know -

Amaj7



B(add4)



Emaj9



me. So un - sure when I re -

Amaj7



mem - ber all the things he showed me,

Bsus



Emaj9



E



and I want more. I'm feel - ing lone -

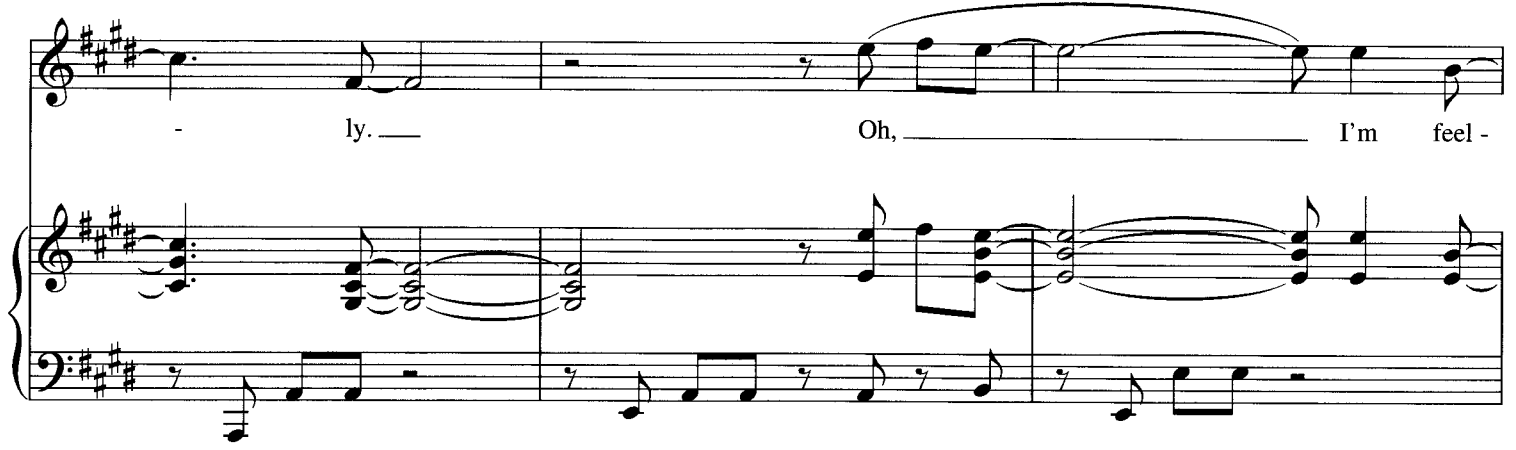
Amaj7



B(add4)



E



ly. — Oh, — I'm feel -

Amaj7



- ing lone - ly. —

Emaj7



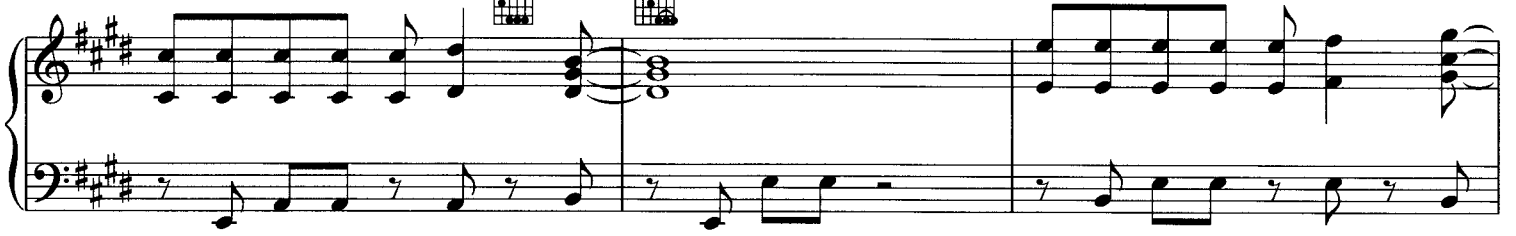
Amaj7



B(add4)



Emaj7



Amaj7



Bsus



Emaj7



Musical staff 1: Treble clef contains a series of chords and notes. Bass clef contains a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

Amaj7



B(add4)



Musical staff 2: Treble clef contains a series of chords and notes. Bass clef contains a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

Emaj7



Amaj7



Musical staff 3: Treble clef contains a series of chords and notes, some with long horizontal lines indicating sustained notes. Bass clef contains a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

Emaj7



Musical staff 4: Treble clef contains a series of chords and notes, some with long horizontal lines indicating sustained notes. Bass clef contains a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

Amaj7



Emaj7



Musical staff 5: Treble clef contains a series of chords and notes. Bass clef contains a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

# LIGHT AS A FEATHER

Words and Music by NORAH JONES  
and RYAN ADAMS

Moderately slow, in 2

Gm



Play 3 times

*mp*

Gm



Bb



C5



While the sea - sons will un - do \_\_\_\_\_ your soul, \_\_\_\_\_  
 put our hands \_ to - geth - er to ap - plaud \_\_\_\_\_ or play. \_\_\_\_\_

Gm



It's time like a show \_ for - gives \_  
 like a show \_ is o -

Bb C5 Gm

us and it takes con - trol.  
 - ver, but we're too scared to walk a - way.

Bb F

We sep - a - rate our things to  
 All for the bet - ter,

Cm Eb

put us back to - geth - er. } We're  
 worse for the wear. }

Bb/D C5

light as a feath - er, } Got

1

E $\flat$  B $\flat$ /D C5

heav - y as the weath - er, if it was rain - ing stones. —  
 you and I to -

F

2

C5

We geth - er. But

E $\flat$  B $\flat$ /D C5

mean - while, in - side me it was rain - ing stones. —





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



You did - n't know.

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



God bless your soul.




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

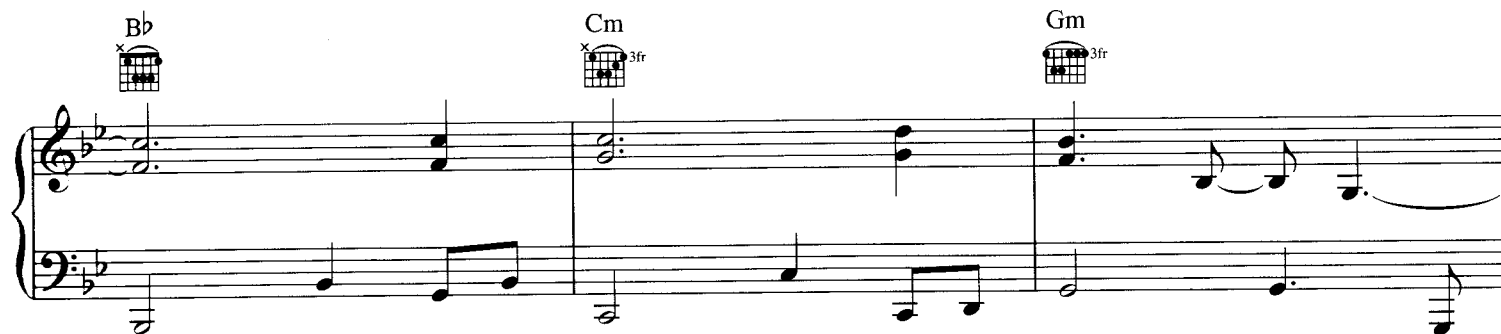




Musical notation for the fourth system, including vocal line and piano accompaniment.

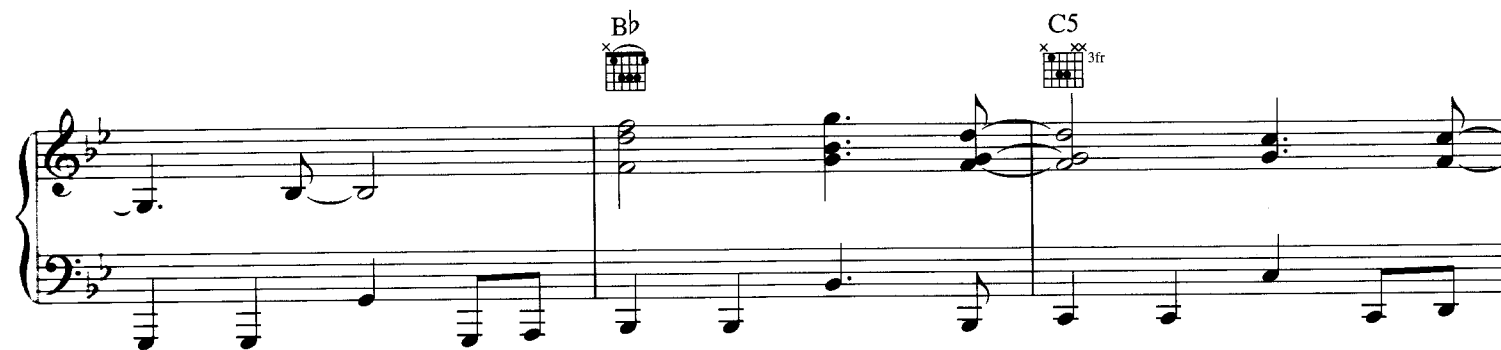
**Ebmaj7**  **Gm** 






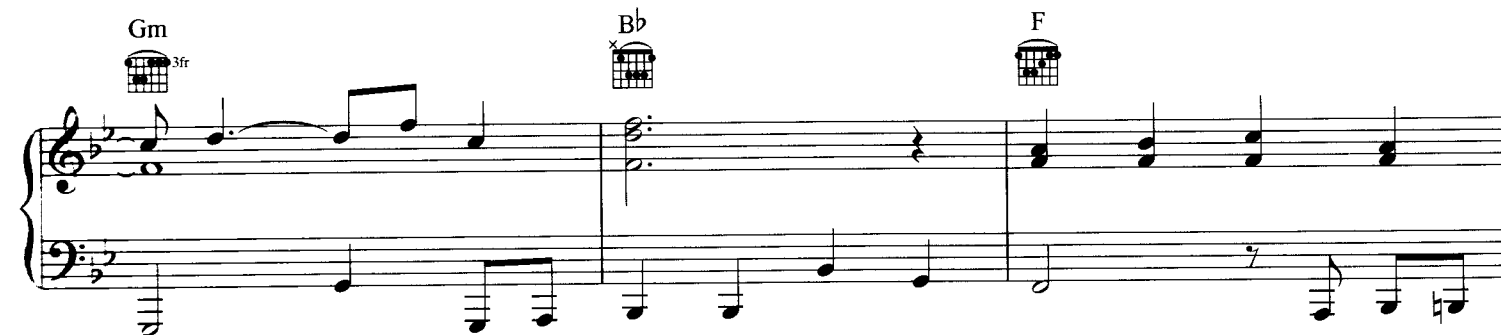
**Bb**  **Cm**  **Gm** 






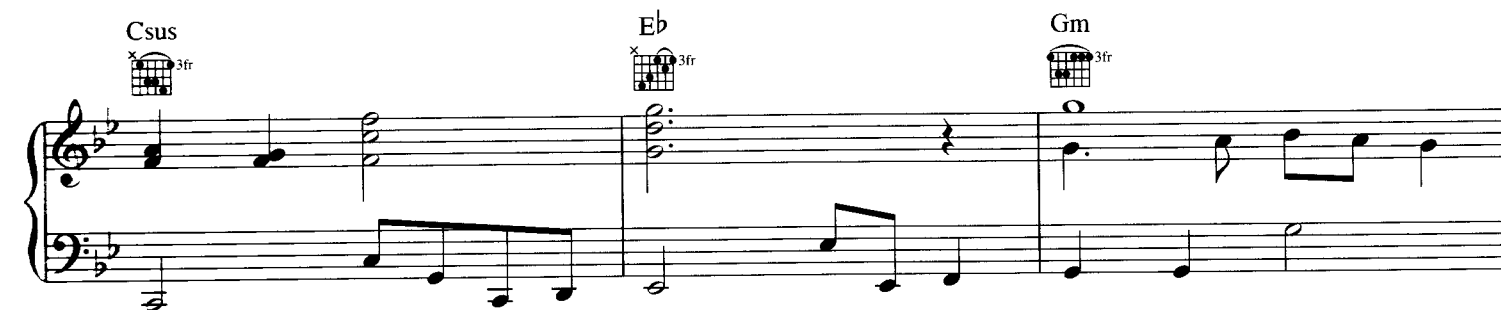
**Bb**  **C5** 



**Gm**  **Bb**  **F** 



**Csus**  **Eb**  **Gm** 



Bb C5 Gm

Bb F C5

Eb Bb/D

We're light as a

C5 Eb Bb/D

feath - er, { Got heav - y you and

C7(no3rd)

1 2

as the weath - er. I to - geth - er. We're

E $\flat$  B $\flat$ /D Cm B $\flat$ /D

E $\flat$  B $\flat$ /D Cm B $\flat$ /D Cm

B $\flat$ /D E $\flat$

Ped.

# YOUNG BLOOD

Words and Music by NORAH JONES  
and MIKE MARTIN

Moderately fast

C E5 F5

1 2

I'll pre - tend \_\_\_\_\_ my  
with a \_\_\_\_\_

G/B

heart's not on fire \_\_\_\_\_ if you steal \_\_\_\_\_ my  
dia - mond im - plied. \_\_\_\_\_ You wrote let - ters \_\_\_\_\_ that

G E5

true love's name. \_\_\_\_\_ Broke down sub - way \_\_\_\_\_ in this  
you nev - er said. I made prom - is - es \_\_\_\_\_ I'll

\* Lead vocal written an octave higher than sung.

F



cit - y of spires, ————— tape your pic - ture o - ver  
al - ways de - ny; now we'll nev - er know what

C



his in the frame. ————— We'll im - ag - ine we're  
they ev - er meant. ————— Watch - es tick - ing like a

C/E



C/G



G/B



G/D



sleep - ing re - volv - ers, shot - gun wed - ding in a  
heart - beat ————— gone ————— ber - serk. ————— Lost the chance to

G5



G/B



E5



strange So - ho. Our cham - bers hold  
wind the key. Roost - ers are ————— noth - ing but



sil - ver col - lars, gun down were - wolves wher -  
 cluck - ing clock - work. Our fears are on - ly what we







ev - er we go. We gun down were - wolves wher -  
 tell them to be. Our fears are on - ly what we

To Coda F


ev - er we go. Mid-night  
 tell them to be.




phone calls, the back of a Mus - tang, creased, white

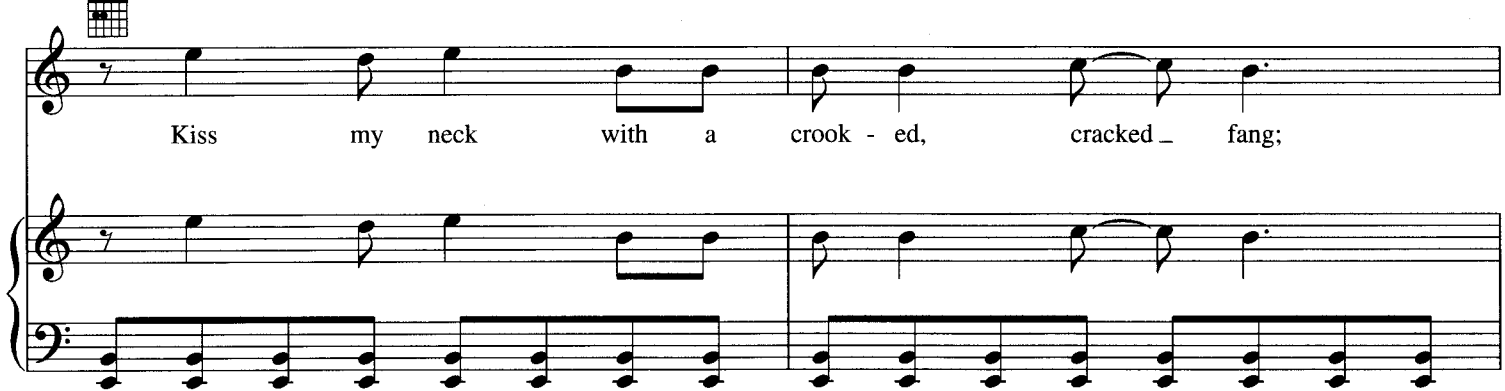
G/B  G/D  G  G/B 

— pag - es — torn right — from the spine. —



E5 




Kiss my neck with a crook - ed, cracked - fang;




F5 

you al - ways hoped one day — you'll be mine. — Threw our



C  C/E  C/G 

fa - thers, on fu - ner - al pyres; — I'm not







sure \_\_\_\_\_ we were play - ing a game. — Bust - ed



gas - ket in a field \_\_\_\_\_ full of li - ars.



No one no - ticed we set five \_\_\_\_\_ bor - oughs a - flame.



No one no - ticed we set five \_\_\_\_\_ bor - oughs a - flame.

F G F

Ah, ah, oh, ooh.

G F Fmaj7 G

Young blood, young bone, old ghosts.

Fmaj7 G

go home. Band of gold,

**D.S. al Coda**

**CODA** F Dm

Drown the last of our



match - es, burn the rest of each



oth - er. You were strong - est when I



ached for breath through the thick of smoke we fi - nal - ly smoth -



- er. Oh, oh, (1.) ah, ah, (2., 3.) young bone, -

G Fmaj7

ah, old ah, ghosts, ah, go ah, home.

G F Fmaj7 G

Young blood, young bone, old ghosts

Fmaj7 G F Fmaj7

Play 3 times

go home. Young blood, young bone,

G Fmaj7 G

ah, ah, ah, ah.

# I WOULDN'T NEED YOU

Words and Music by  
NORAH JONES

Moderately

Chord diagrams: C, Am, C.

Chord diagrams: Am, C, Am.

Chord diagrams: C, Am, C (with fermata).

If I (1.) touched my - self  
(D.S.) *Piano solo ad lib.*

Chord diagrams: Am, C, Am.

the way you touched me, if I could



hold my - self \_\_\_\_\_ the way you held me, \_\_\_\_\_



then I would-n't need you, \_\_\_\_\_ no, I



would-n't need you, \_\_\_\_\_ No, I would-n't need you \_\_\_\_\_



to love \_\_\_\_\_ me. \_\_\_\_\_

C Am C

(2.) (Solo ends) If I could re - place  
If you could see the way I act -

Am C Am

the things you gave me, if I could  
when I'm a - lone, if you could

C Am C

see my face with - out the trag - e - dy,  
hear my voice crack o - ver the phone,

Am F Dm

then I would - n't need you, no, I  
then you'd know I need you, oh, you



would - n't need you, \_\_\_\_\_ no, I would - n't need you \_\_\_\_\_  
 know I need you, \_\_\_\_\_ oh, you know I need you \_\_\_\_\_

To Coda C



\_\_\_\_\_ to love \_\_\_\_\_ me. \_\_\_\_\_  
 \_\_\_\_\_ to love \_\_\_\_\_



\_\_\_\_\_ But I \_\_\_\_\_ do, \_\_\_\_\_

G(add4)

\_\_\_\_\_ so come back, \_\_\_\_\_ come back. \_\_\_\_\_

*Ped.*



C Am C

This system contains three measures of music. Above the staff are guitar chord diagrams for C, Am, and C. The top staff shows a single note with a long fermata. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes.

Am D.S. al Coda CODA C Am

This system is divided into two parts. The left part, marked 'D.S. al Coda', has an Am chord diagram above the staff. The right part, marked 'CODA', has C and Am chord diagrams above the staff. The vocal line includes the word 'me.' with a long note. The piano accompaniment continues with chords and a rhythmic pattern.

C Am C

This system contains three measures of music. Above the staff are guitar chord diagrams for C, Am, and C. The top staff shows a melodic line with a long note. The piano accompaniment features chords and a rhythmic pattern.



Am C Am


This system contains three measures of music. Above the staff are guitar chord diagrams for Am, C, and Am. The top staff shows a melodic line with a long note. The piano accompaniment features chords and a rhythmic pattern.

# WAITING



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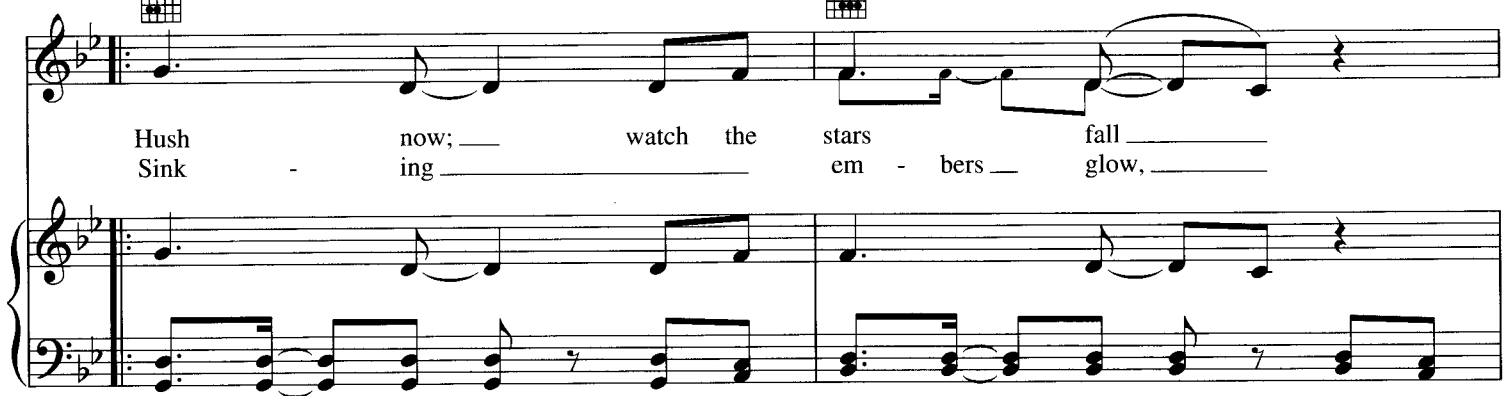
Moderately

G5  3fr 






*p*

G5  3fr 



Hush Sink now; watch the stars fall  
Sink - ing em - bers glow,

G5  3fr 



in melt - ing to a fire wall. I am  
- ing ic - y snow. And I am }

E♭  3fr



wait - ing here, wait - ing for you to come home. -

Bb

1

This system contains the first ending of a musical piece. It features a guitar chord diagram for Bb (B-flat) with an 'x' over the first string. The notation includes a treble clef with a whole note chord, a bass clef with a rhythmic accompaniment of eighth notes, and a first ending bracket labeled '1'.

2

Eb

Mm, mm,

This system contains the second ending. It features a guitar chord diagram for Eb (E-flat) with an 'x' over the first string and '3fr' (three frets) indicated. The notation includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings 'Mm,' and 'mm,' are present under the notes.

Bb



mm,

This system continues the musical notation. It features a guitar chord diagram for Bb (B-flat) with an 'x' over the first string. The notation includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking 'mm,' is present under the notes.

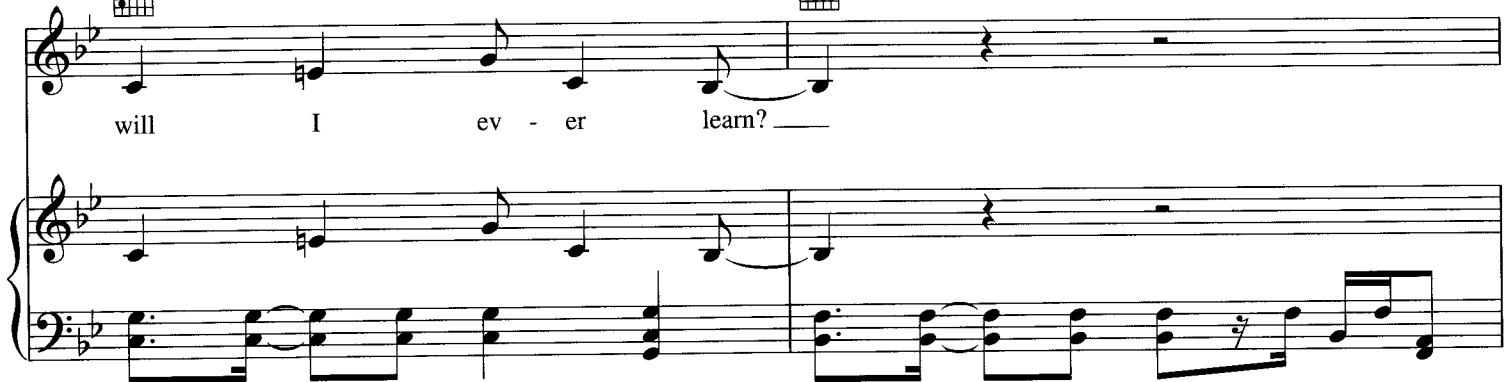
Db

And I watch them burn. When

This system contains the final part of the page, including lyrics. It features a guitar chord diagram for Db (D-flat) with an 'x' over the first string. The notation includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics 'And I watch them burn. When' are written below the notes.

C  Bb 



will I ev - er learn? \_\_\_\_\_



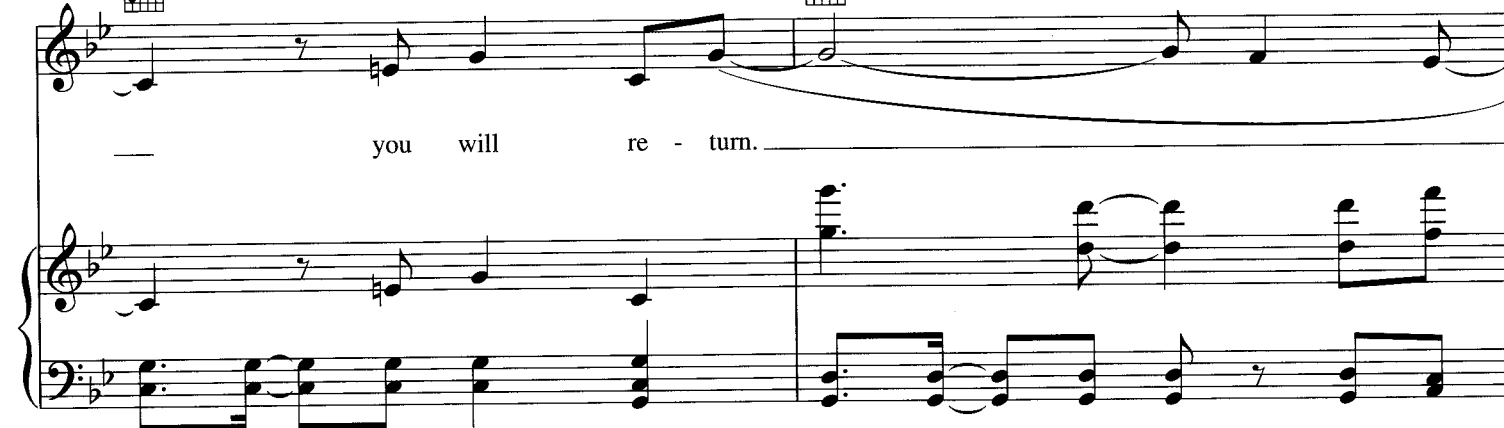
Db 

If I wait, it does - n't \_\_\_\_\_ mean \_\_\_\_\_



C  G5 

\_\_\_\_\_ you will re - turn. \_\_\_\_\_



Bb  G5 



Bb

Eb

Mm, mm,

Bb

mm,

G5

Bb

G5

B♭

E♭

Mm, — mm, —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A guitar chord diagram for Bb is shown above the first measure, and another for Eb is shown above the second measure.

B♭

mm, —

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for Bb is shown above the first measure.

D♭

And I watch them burn. When

The third system contains the lyrics "And I watch them burn. When". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for Db is shown above the first measure.


C

B♭


will I ev - er learn? —

The fourth system contains the lyrics "will I ev - er learn?". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for C and Bb are shown above the first and second measures, respectively.


Db




If I wait, it does - n't mean




C




G5





you will re - turn.



Bb



G5



Bb



G5



Now all the





stars have gone, faded into



cracks of dawn, and I'm still waiting here,



waiting for you to come home.



Mm, mm,



Bb



mm.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a tempo marking of 'mm.'. It features a melodic line with eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats, providing harmonic support with chords and moving lines.

1

2

Eb



I am Mm, mm,

The second system includes lyrics: "I am Mm, mm,". It features a vocal line with a treble clef and a piano accompaniment in a grand staff with a key signature of two flats. The system is divided into two measures, labeled '1' and '2'. The piano accompaniment includes a 3-fingered chord diagram for Eb.

Bb5



mm.

The third system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a tempo marking of 'mm.'. It features a melodic line with eighth and quarter notes. The piano accompaniment is in a grand staff with a key signature of two flats, providing harmonic support with chords and moving lines.

15ma

The fourth system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It features a melodic line with eighth and quarter notes. The piano accompaniment is in a grand staff with a key signature of two flats, providing harmonic support with chords and moving lines.

# IT'S GONNA BE

Words and Music by  
NORAH JONES

Moderately fast Rock Shuffle (♩ =  $\overset{\frown}{\text{3}} \overset{\frown}{\text{3}}$ )

N.C.

The piano introduction consists of two staves in 4/4 time, marked 'Moderately fast Rock Shuffle'. The right hand starts with a 'N.C.' (No Chords) instruction and features a series of triplet eighth notes. The left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

Cm

The first line of piano accompaniment is in the key of C minor (Cm) and 4/4 time. It features a consistent eighth-note accompaniment in the left hand and a melody in the right hand. A guitar chord diagram for Cm is shown above the first measure.

The second line of piano accompaniment continues the eighth-note accompaniment and melody from the first line.

§ Cm

The third line of the score includes a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with the lyrics 'If all we talk a - bout is mon - ey,'. The piano accompaniment continues with the eighth-note accompaniment. A guitar chord diagram for Cm is shown above the first measure of the vocal line. The instruction 'Electric piano solo ad lib.' is written below the vocal line.

noth-ing will be fun - ny, hon - ey. And now that ev -

- 'ry-one's a crit - ic, it's mak-ing my mas - ca - ra run - ny.

If we on - ly talk a - bout the heav - ens, mak - ing it to - geth - er is cra -

Fm

- zy. If we don't get a new sit - u - a - tion for -

G5 Bb5 Cm

Ab



Cm



our bust - ed na - tion, we're la - zy. *(Solo ends)* But it's } gon - na be, -  
 It's } gon - na be, -

Cm



Gm



Ab



Fm7



G7#5



it's gon - na be.

To Coda

Cm



Cm



Gm7



Ab



Please - make it be. It's gon-na be. -

Fm7



G7#5





Cm




Cm  







Now if a prin - cess be - comes hu - man, don't

Abmaj7                      Cm  
                      









stone her on a talk show; you'll — ru - in, — 'cause there's a fine

Abmaj7                      Cm  
                      



line be - tween a skew - er and — a de - cent — sense of hu - mor.

Cm7                      Fm                      Dbmaj7                      Bbm                      Cm7  
                                                                                        



Aim at the ones — who real - ly hurt us: they should be ar - rest - ed for

Fm7



Cm



mur - ders... But then all the cam - 'ras were turned on some skin -

Abmaj7



Gm7



Cm



- ny, na - ked blonde eat - ing bur - gers. But it's gon - na be, -

Fm



Cm



Db



Bbm



C7#5



it's gon - na be,

Fm



Cm



Gm7



Ab



it's gon - na be, it's gon - na be.

Fm7 G7#5 Cm

3

D.S. al Coda

3 3 3

CODA Cm Gm7

3fr

Ab Fm G7#5

Make it be. It's gon - na be.

7 3

Fm Cm Db Bbm C7#5

it's gon - na be,

3fr 3 8fr

3



it's gon - na be,





# YOU'VE RUINED ME

Words and Music by  
NORAH JONES

Moderately (♩ =  $\overset{\frown}{\text{3}}\overset{\frown}{\text{♩}}$ )

First system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Moderately' with a metronome marking of a quarter note equal to a triplet of eighth notes. The dynamics are marked 'mf'. Above the staff, four guitar chord diagrams are provided: E, Bm7, D, and A. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note B2, and a quarter note D3.

Second system of musical notation. It continues the grand staff from the first system. The melody in the treble clef continues with a quarter note C5, an eighth note D5, and a quarter note E5. The bass line continues with a quarter note E2, followed by a quarter note G2, and a quarter note B2.

Third system of musical notation. The melody in the treble clef continues with a quarter note F#5, an eighth note G#5, and a quarter note A5. The bass line continues with a quarter note C3, followed by a quarter note E2, and a quarter note G2.

Fourth system of musical notation. The melody in the treble clef continues with a quarter note B5, an eighth note C6, and a quarter note D6. The bass line continues with a quarter note A2, followed by a quarter note C3, and a quarter note E2. The system ends with a quarter rest in the treble clef and a quarter note G2 in the bass clef.

You've

Fifth system of musical notation. The melody in the treble clef continues with a quarter note E6, an eighth note F#6, and a quarter note G6. The bass line continues with a quarter note F#2, followed by a quarter note A2, and a quarter note C3. The system ends with a quarter note D6 in the treble clef and a quarter note E2 in the bass clef.

\* Lead vocal written an octave higher than sung.

E Bm7 D A

ru - ined me now, — but I liked — it, but I'm ru - ined. Do you

E Bm7 D A

have a plan? — 'Cause I'm in your hands. You've

E Bm7 D A

ru - ined me now. — Though I liked — it, now I'm ru - ined; I

E Bm7 D A

had no choice when I — heard your voice. — I

E Bm7 D A

know you said, can't be mis - led; now

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: E (open), Bm7 (x220133), D (x02023), and A (x02023). The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

E Bm7 D A

I'm the one whose face is red. You've

Detailed description: This system contains the second two staves of music. It features the same four guitar chord diagrams (E, Bm7, D, A) as the first system. The piano accompaniment continues with the same harmonic structure.

E Bm7 D A

ru - ined me now. \_\_\_\_\_ Though I liked it, now I'm ru - ined. Your

Detailed description: This system contains the third two staves of music. The lyrics include a long line of underscores. The piano accompaniment features a more active melodic line in the right hand, with some grace notes.

E Bm7 D A

choc - 'late eyes, \_\_\_\_\_ like but - tons of lies. \_\_\_\_\_

Detailed description: This system contains the final two staves of music. The lyrics continue with underscores. The piano accompaniment concludes the phrase with sustained chords.

E Bm7 D A

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line. Chord diagrams for E, Bm7, D, and A are shown above the staff.

E Bm7 D A

You've

The second system includes a vocal line with the lyrics "You've". The piano accompaniment continues with the same chord progression (E, Bm7, D, A) and melodic accompaniment.

Em Bm D Asus A

ru - ined me now, \_\_\_\_\_ and though I liked it, now I'm ru - ined. I'm

The third system features a vocal line with the lyrics "ru - ined me now, \_\_\_\_\_ and though I liked it, now I'm ru - ined. I'm". The piano accompaniment uses chords Em, Bm, D, Asus, and A.

E Bm7 D A

try - in' to part \_\_\_\_\_ with what's in my heart. \_\_\_\_\_ You've

The fourth system includes a vocal line with the lyrics "try - in' to part \_\_\_\_\_ with what's in my heart. \_\_\_\_\_ You've". The piano accompaniment continues with chords E, Bm7, D, and A.

Em Bm7 D A

ru - ined me, and how I thought \_ I liked it, but I'm ru - ined. My

This system contains the first four measures of the song. The guitar chord diagrams are: Em (E minor), Bm7 (B minor 7), D (D major), and A (A major). The vocal line starts with a quarter note 'ru' followed by a dotted quarter note 'ined', then a quarter note 'me', a quarter note 'and', a quarter note 'how', a quarter note 'I', a quarter note 'thought', a quarter note 'I', a quarter note 'liked', a quarter note 'it', a quarter note 'but', a quarter note 'I'm', a quarter note 'ru', a quarter note 'ined', and finally a quarter note 'My'.

E Bm7 Dm A

whole world's \_ now turned up - side \_ down. I

This system contains the next four measures. The guitar chord diagrams are: E (E major), Bm7 (B minor 7), Dm (D minor), and A (A major). The vocal line continues with a quarter note 'whole', a quarter note 'world's', a quarter note 'now', a quarter note 'turned', a quarter note 'up', a quarter note 'side', a quarter note 'down', and finally a quarter note 'I'.

E Bm7 Dm A

heard me say I'm go - in' a - way, \_ but

This system contains the next four measures. The guitar chord diagrams are: E (E major), Bm7 (B minor 7), Dm (D minor), and A (A major). The vocal line continues with a quarter note 'heard', a quarter note 'me', a quarter note 'say', a quarter note 'I'm', a quarter note 'go', a quarter note 'in', a quarter note 'a', a quarter note 'way', and finally a quarter note 'but'.

E Bm7 Dm A

now I write you ev - 'ry day. \_ You

This system contains the final four measures. The guitar chord diagrams are: E (E major), Bm7 (B minor 7), Dm (D minor), and A (A major). The vocal line continues with a quarter note 'now', a quarter note 'I', a quarter note 'write', a quarter note 'you', a quarter note 'ev', a quarter note 'ry', a quarter note 'day', and finally a quarter note 'You'.

E Bm7 Dm A

heard me say \_\_\_\_\_ I'm go - in' a - way, \_\_\_\_\_ but I'm

This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, four guitar chords are indicated: E, Bm7, Dm, and A. The lyrics are: "heard me say \_\_\_\_\_ I'm go - in' a - way, \_\_\_\_\_ but I'm".

E Bm7 Dm A

on the floor \_\_\_\_\_ out - side your door. \_\_\_\_\_ You've

This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, four guitar chords are indicated: E, Bm7, Dm, and A. The lyrics are: "on the floor \_\_\_\_\_ out - side your door. \_\_\_\_\_ You've".

Em Bm Dm A

ru - ined me now. \_\_\_\_\_ You've

This system contains the third line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, four guitar chords are indicated: Em, Bm, Dm, and A. The lyrics are: "ru - ined me now. \_\_\_\_\_ You've".

Em Bm Dm A

ru - ined me now. \_\_\_\_\_

This system contains the fourth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, four guitar chords are indicated: Em, Bm, Dm, and A. The lyrics are: "ru - ined me now. \_\_\_\_\_".

E Bm7 D A

First system of musical notation. The guitar part is shown above the piano accompaniment. Chords are E, Bm7, D, and A. The piano part features a bass line with eighth notes and chords in the right hand.

Em Bm Dm A

You've

Second system of musical notation. The guitar part is shown above the piano accompaniment. Chords are Em, Bm, Dm, and A. The piano part continues with a bass line and chords. The lyrics "You've" are written below the vocal line.

E Bm D A

ru - ined me now, — but I liked — it, but I'm ru - ined. Do you -

Third system of musical notation. The guitar part is shown above the piano accompaniment. Chords are E, Bm, D, and A. The piano part includes triplets in the right hand. The lyrics "ru - ined me now, — but I liked — it, but I'm ru - ined. Do you -" are written below the vocal line.

E Bm Dm A

— have a plan? — 'Cause I'm in your hands. —

*rit.*

Fourth system of musical notation. The guitar part is shown above the piano accompaniment. Chords are E, Bm, Dm, and A. The piano part includes a *rit.* (ritardando) marking. The lyrics "— have a plan? — 'Cause I'm in your hands. —" are written below the vocal line.

# BACK TO MANHATTAN

Words and Music by  
NORAH JONES

Slowly, in 1 (♩ =  $\overset{\frown}{\text{3}}$ )

B♭

Cm B♭/D

I'll go back to Man -

*mp*

E♭maj7

B♭ Cm B♭/D

hat - tan — as if noth - ing ev - er

E♭maj7

B♭ Cm B♭/D

hap - pened. When I cross that



Ebmaj7



F



Bb



Cm



Bb/D



Ebmaj7



bridge, it - 'll be as if this don't ex - ist.

§

Bb



Cm



Bb/D



Ebmaj7



I've a prince who is (1.) wait - ing —  
(2.) *Instrumental ad lib.*

and a king - dom down - town.

Bb



Cm



Bb/D



Ebmaj7



I'll go back to Man - hat - tan, as if

3

3

F Bb Cm Bb/D Ebmaj7

noth - ing ev - er hap - pened.

F Bb Ebmaj7

(Solo ends) } We don't have to speak at all.

F Gm Bb Cm Bb/D

I won't look in your eyes, and I won't have to fall.

Ebm(maj7) F Gm

We don't have to speak at all.

Cm7



Bb/D



Ebmaj7



To Coda



The first system of music features a vocal line with a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note F4 in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bb



Cm



Bb/D



Ebmaj7



But Brook-lyn holds you,

The second system continues the vocal line with a half note G4 in the first measure, a half note F4 in the second measure, and a half note E4 in the third measure. The piano accompaniment features a more active right hand with chords and moving lines.

Bb



Cm



Bb/D



Ebmaj7



and it holds my heart too. What a

The third system continues the vocal line with a half note G4 in the first measure, a half note F4 in the second measure, and a half note E4 in the third measure. The piano accompaniment maintains a consistent harmonic support.

Bb



Cm



Bb/D



Ebmaj7



F



Bb



Cm



Bb/D



fool I was to think I could live in both worlds.

The fourth system continues the vocal line with a half note G4 in the first measure, a half note F4 in the second measure, and a half note E4 in the third measure. The piano accompaniment concludes the phrase with sustained chords.

Ebmaj7



Cm



Ebmaj7



Cm



Ebmaj7



Cm



D.S. al Coda

Ebmaj7



Eb



Bb








Cm



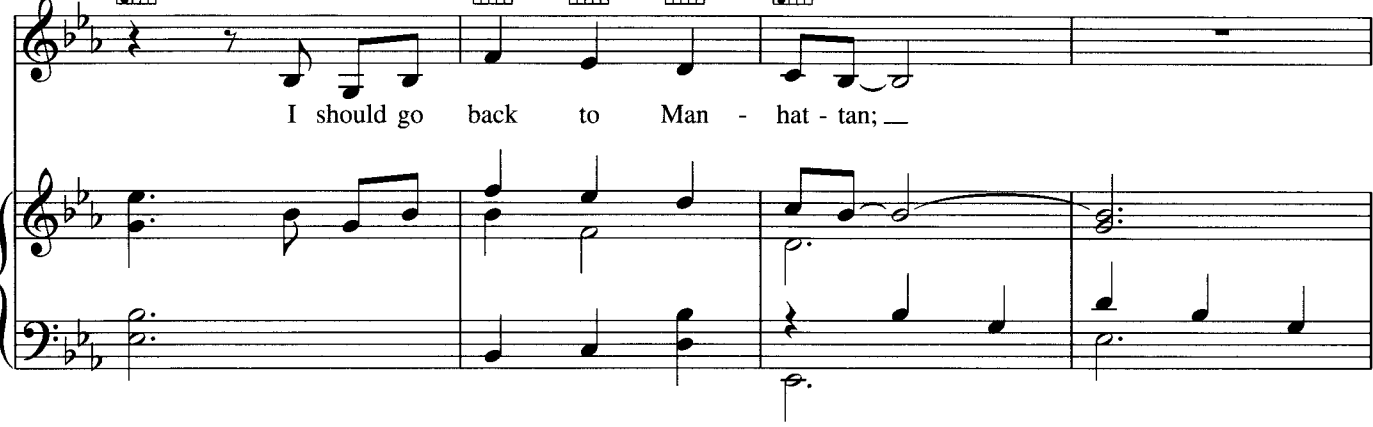
Bb/D







CODA

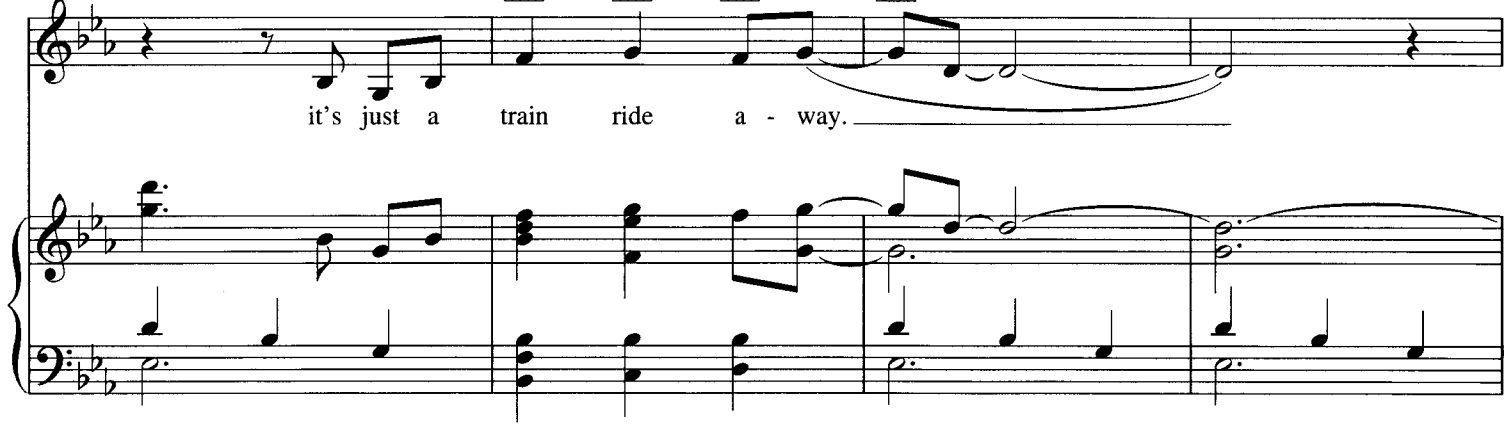






I should go back to Man - hat - tan; —



it's just a train ride a - way. —

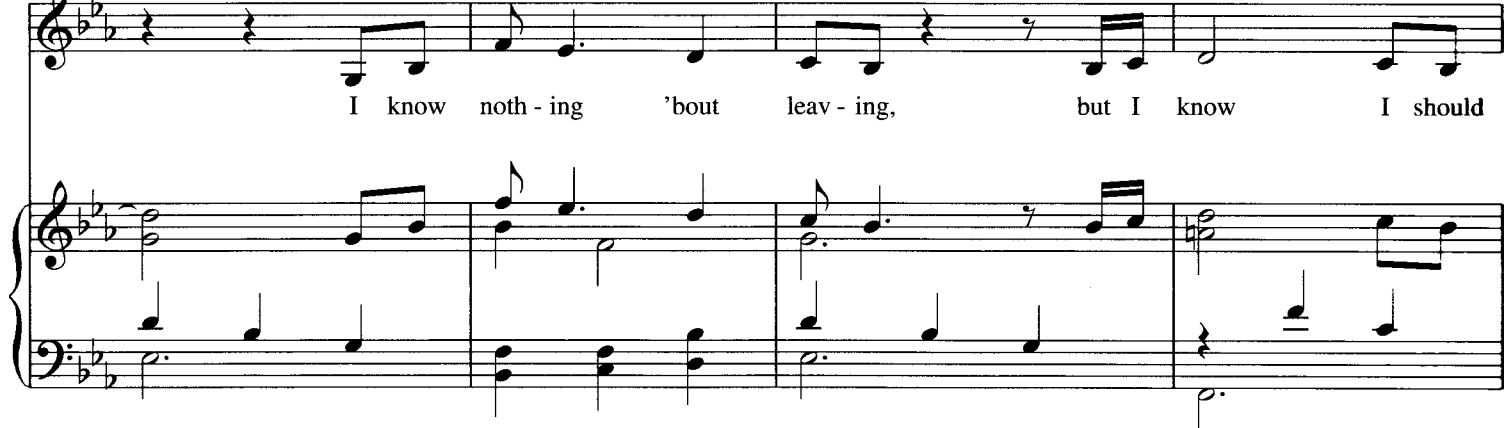










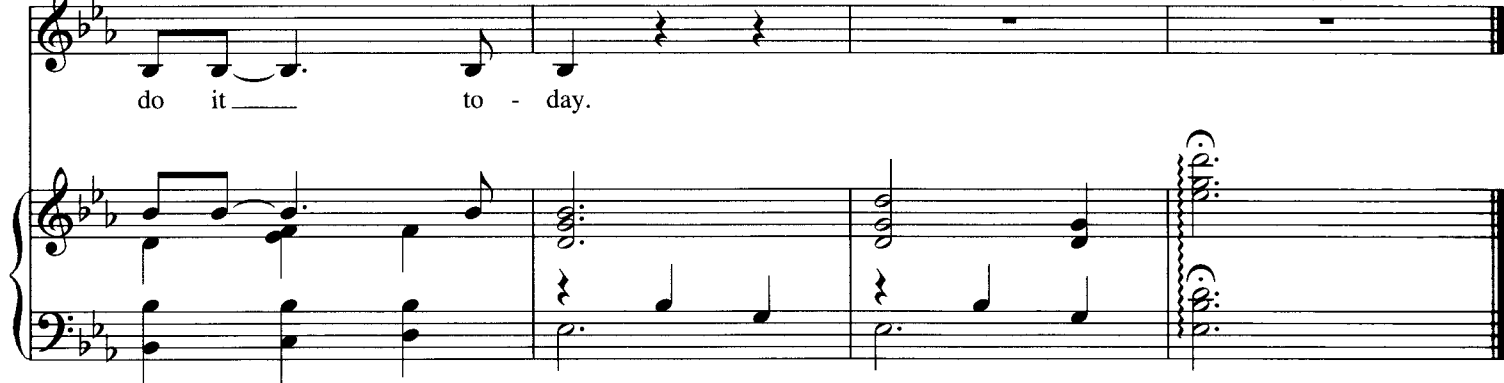
I know noth - ing 'bout leav - ing, but I know I should





do it — to - day.



# STUCK

Words and Music by NORAH JONES  
and WILL SHEFF

Moderately slow

*mf*

G Dm



F E G

Dm F

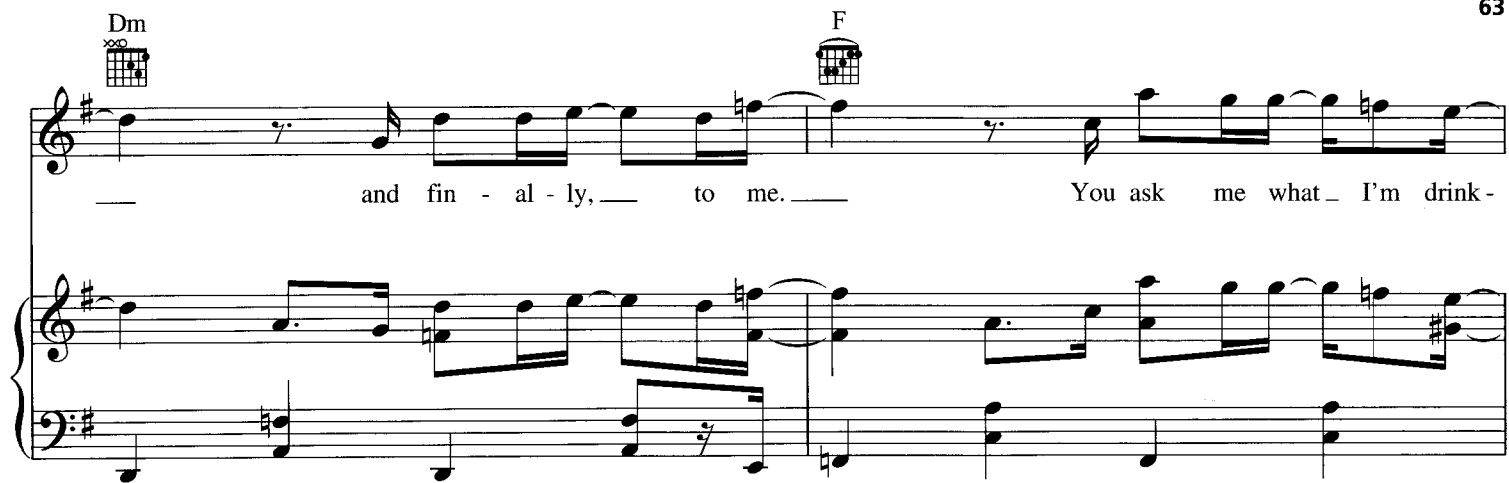
E G



\* You shove your way through the room from the street, -

\*Lead vocal written an octave higher than sung.

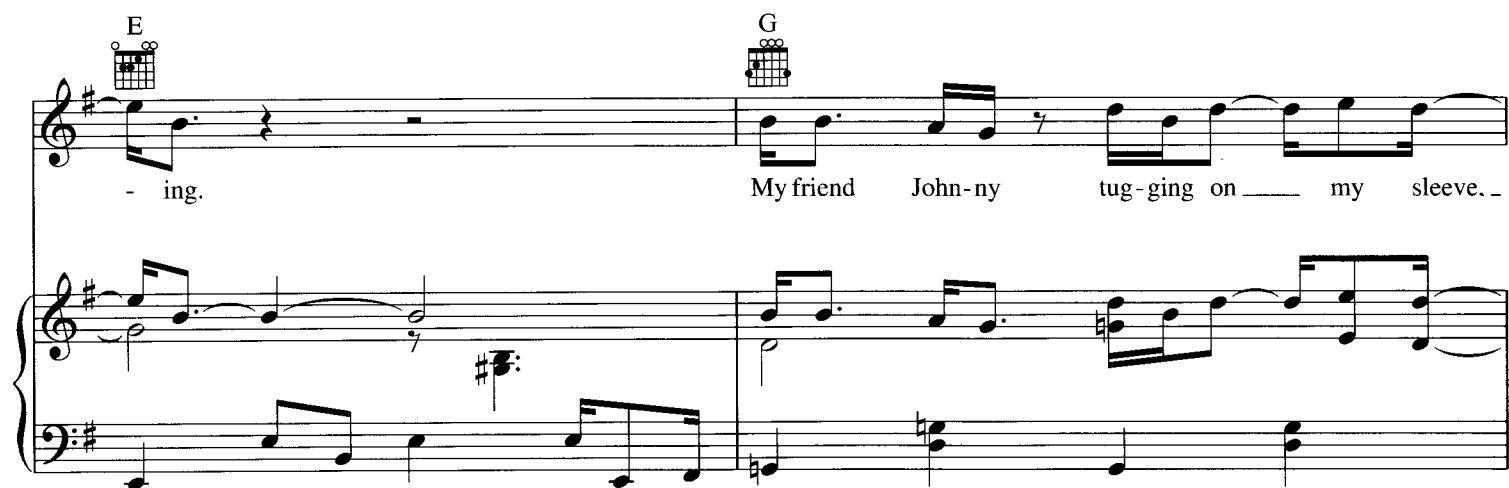
Dm  F 



and fin - al - ly, to me. You ask me what I'm drink -



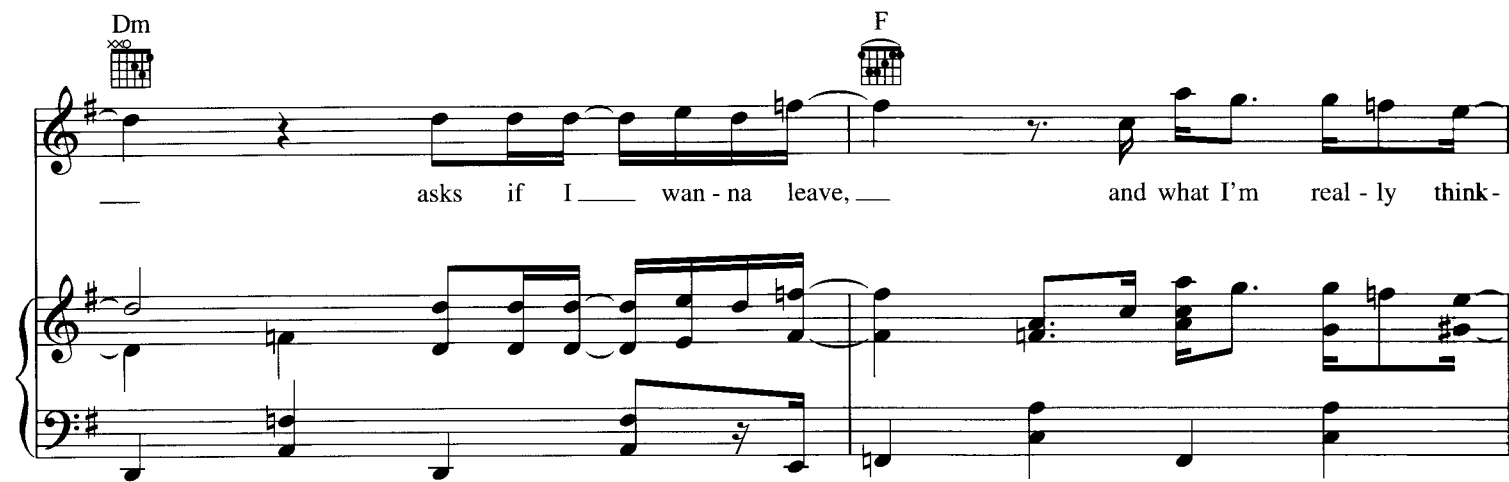
E  G 

- ing. My friend John-ny tug-ging on my sleeve.



Dm  F 

asks if I wan - na leave, and what I'm real - ly think -



E  G 

- ing is: Why go can't it be home a - lone.



Dm

F

— eas - y, —  
a sink-ing stone, eas -  
a switched off

C

G

y?  
tel - e-phone. I'll Why go don't on, you leave, -  
brief -

Dm

F

— ly,  
leave me, — a fro - zen — breeze, — leave —  
a fall - en down -

C

D

— me be? —  
— fac - to - ry. — But I can } see you  
I still }



To Coda

Am7

D

sway - ing; — { But I } can't hear what you're say -

Am7

G

ing. — Oh, —

Dm

F

ooh. —

E

G

I'm sit-ting here stuck, and plas-tered to — my seat. —

Dm

F

I think up a rea-son to leave, — when you fi - nal - ly — start speak-

E

G

- ing. — I'll tag a - long — slow, walk down Wash-ing - ton

Dm

F

Street, half a - sleep — on my feet, half a - ware — if I'm —

E



CODA

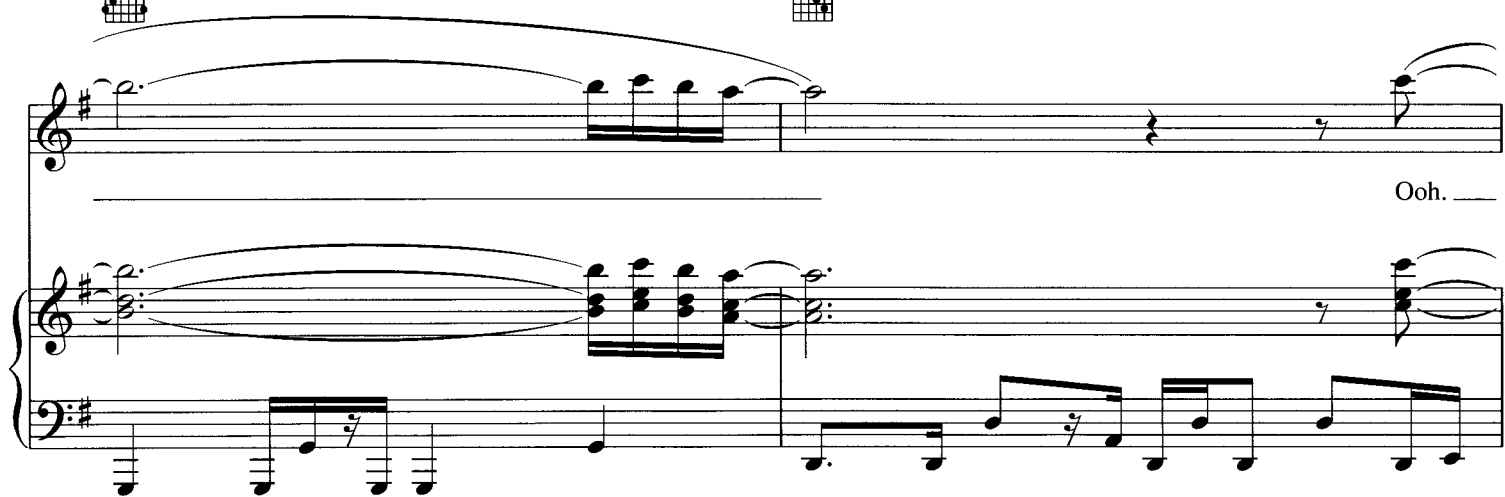
Am7

D.S. al Coda

— dream - ing. — I'll



- ing. —


G  Dm 





Ooh. \_\_\_\_\_


Detailed description: This system contains the first two systems of music. The first system features a vocal line in treble clef with a long note on G4, followed by a melodic phrase. The piano accompaniment consists of a right-hand part with sustained chords and a left-hand part with a rhythmic bass line. The second system continues the piano accompaniment with similar textures.

F  E 




Detailed description: This system contains the second and third systems of music. The second system continues the piano accompaniment from the first system. The third system shows the piano accompaniment continuing with similar textures.

G  Dm 



Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with a long note on G4 and a melodic phrase. The piano accompaniment continues with similar textures. The fourth system continues the piano accompaniment.

F  E 



I

Detailed description: This system contains the fourth and fifth systems of music. The fourth system continues the piano accompaniment from the third system. The fifth system shows the piano accompaniment continuing with similar textures.

G Dm

just lost the plot, — got a lit - tle

F E

caught in a lit - tle — knot. — I

G Dm

just hit a wall, — had a lit - tle

F C

fall, felt a swing - ing — wreck - ing ball.



And why should that be? \_\_\_\_\_ Why don't\_ you tell \_



me? \_\_\_\_\_ Why don't\_ you tell \_\_\_\_\_ me? I'm sure you'll tell \_ me. \_



Why don't\_ you tell \_\_\_\_\_ me? I guess\_ you'll tell \_



me. Tell \_ me.



*Guitar solo ad lib. to end*



# DECEMBER

Words and Music by  
NORAH JONES

Moderately slow, in 2



8va

Pedal ad lib. throughout



De -  
De -  
(3.) *Piano solo ad lib.*

E6



Emaj7



cem  
cem

ber,  
ber,

\*Lead vocal written an octave higher than sung.

E6

B7

come  
won't

to me.  
you come

I back \_\_\_\_\_ with snow? \_\_\_\_\_ hope

I \_\_\_\_\_ can  
E - ven

see \_\_\_\_\_  
sun? \_\_\_\_\_

you,  
Don't

not  
say \_\_\_\_\_

just \_\_\_\_\_ in dreams.  
\_\_\_\_\_ that it's done. \_\_\_\_\_

*Solo ends*



E7



I will let  
I will car  
I will car

A



ry you be. Why  
ry you home, take  
ry you home. Take

Am7



Am6



E



can't you be - lieve  
you from the lone  
me from the lone

B9



how much you  
li - est place  
li - est place

real - ly mean? —  
you have known. —  
I have known. —

E

To Coda ⊕

2

D.S. al Coda

CODA ⊕

# TELL YER MAMA

Words and Music by NORAH JONES,  
JESSE HARRIS and RICHARD JULIAN

Moderately, in 2

Musical notation for the first system, including a guitar chord diagram for C#m.

Musical notation for the second system, including guitar chord diagrams for E and B7.

Musical notation for the third system, including guitar chord diagrams for A7 and C#m, and the start of the vocal line.

Musical notation for the fourth system, including a guitar chord diagram for E and the vocal line with lyrics.

B7



when the night grows  
for your

A7



C#m



long. —  
time, —

And  
and

E



I won't lie for you,  
I've been miss - ing

B7



be - cause you done me wrong.  
out on mine.

A7

C#m

Musical notation for the first system. The vocal line starts with a whole note G4, followed by a half note A4, and then rests. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord diagrams for A7 and C#m are shown above the staff.

So  
So

E

Musical notation for the second system. The vocal line has lyrics: "tell your ma - ma -", "tell your fa - ther". The piano accompaniment continues with a steady bass line and chords. A chord diagram for E is shown above the staff.

B7

A7

Musical notation for the third system. The vocal line has lyrics: "that I said hel - lo,", "that I said, 'So long,'". The piano accompaniment features a more active bass line with eighth notes. Chord diagrams for B7 and A7 are shown above the staff.

C#m

Musical notation for the fourth system. The vocal line has lyrics: "and that she", "and thanks for". The piano accompaniment concludes with sustained chords. A chord diagram for C#m is shown above the staff.

and that she  
and thanks for



raised \_\_\_\_\_ you \_\_\_\_\_  
rais - ing you \_\_\_\_\_



too damn slow. \_\_\_\_\_  
so damn wrong. \_\_\_\_\_



To Coda

You're too damn  
You're so damn



slow, \_\_\_\_\_ too damn

(1.) slow. *Guitar solo ad lib.*  
(2.) *(Solo continues)*

E

Musical notation for the first system, featuring a guitar chord diagram for E major above the staff.

B7

1 A7

Musical notation for the second system, featuring guitar chord diagrams for B7 and A7.

2 A7

D.S. al Coda

Musical notation for the third system, featuring a guitar chord diagram for A7 and the instruction 'D.S. al Coda'.

CODA

A7

B7

wrong.

Musical notation for the CODA section, featuring guitar chord diagrams for A7 and B7, and the instruction 'CODA'. A note in the upper staff is marked 'wrong.' with a line extending to the right.

A7



you're so \_\_\_\_\_ damn \_\_\_\_\_ wrong, \_\_\_\_\_ so damn

C#m



E



(1.) wrong. *Guitar solo ad lib.*  
(2.) *(Solo continues)*

1

B7



A7



2

B7



A7





# MAN OF THE HOUR

Words and Music by  
NORAH JONES

Slowly, bluesy (♩ = ♩<sup>3</sup>)



*mp*

"It's him or me." —

That's what he said, but I can't choose —

— be-tween a ve-gan and a pot-head. So I chose you, —

\* Lead vocal written an octave higher than sung.

C G G7

be - cause you're sweet — and you give —

C C7 F F#dim7

me lots of lov - in', and you eat meat. And

C/G A7b5 Eb13 D7 G7#5

that's how you be - came — my — on - ly man — of the

C G7sus C G+

hour. You — nev - er

C G G7

lie, and you don't cheat, and you

C C7 F Fm

don't have an - y bag - gage tied to your four feet. Do I de -

C G G7

serve to be the one who will

C C7 F Fm

feed you break-fast, lunch and din - ner, and take you to the park at dawn? -



A7b5



Eb13



D7



G7#5



Will you real - ly be \_\_\_\_\_ my on - ly man \_\_\_\_\_ of the



F7



C



C7



hour.



I know you'll nev - er bring \_\_\_\_\_ me flow - ers; \_\_\_\_\_



G13



flow - ers, they will on - ly \_\_\_\_\_ die. \_\_\_\_\_

F Fm C Bb7 A7

And though we'll nev - er take a show - er to - geth - er, I

D7 G7 G9

know you'll nev - er make me cry. You

Tempo I

C G G9

nev - er ar - gue; you don't e - ven talk. And I

C C7 F F#dim7

like the way you let me lead you when we go out - side and walk.



Will you real - ly be \_\_\_\_\_ my on - ly man \_\_\_\_\_ of the



hour, \_\_\_\_\_ my on - ly man \_\_\_\_\_ of the



hour, \_\_\_\_\_ my on - ly man \_\_\_\_\_ of the hour? \_



rit. \_\_\_\_\_ (Woof!) \_\_\_\_\_ 8va

CHASING PIRATES

EVEN THOUGH

LIGHT AS A FEATHER

YOUNG BLOOD

I WOULDN'T NEED YOU

WAITING

IT'S GONNA BE

YOU'VE RUINED ME

BACK TO MANHATTAN

STUCK

DECEMBER

TELL YER MAMA

MAN OF THE HOUR

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