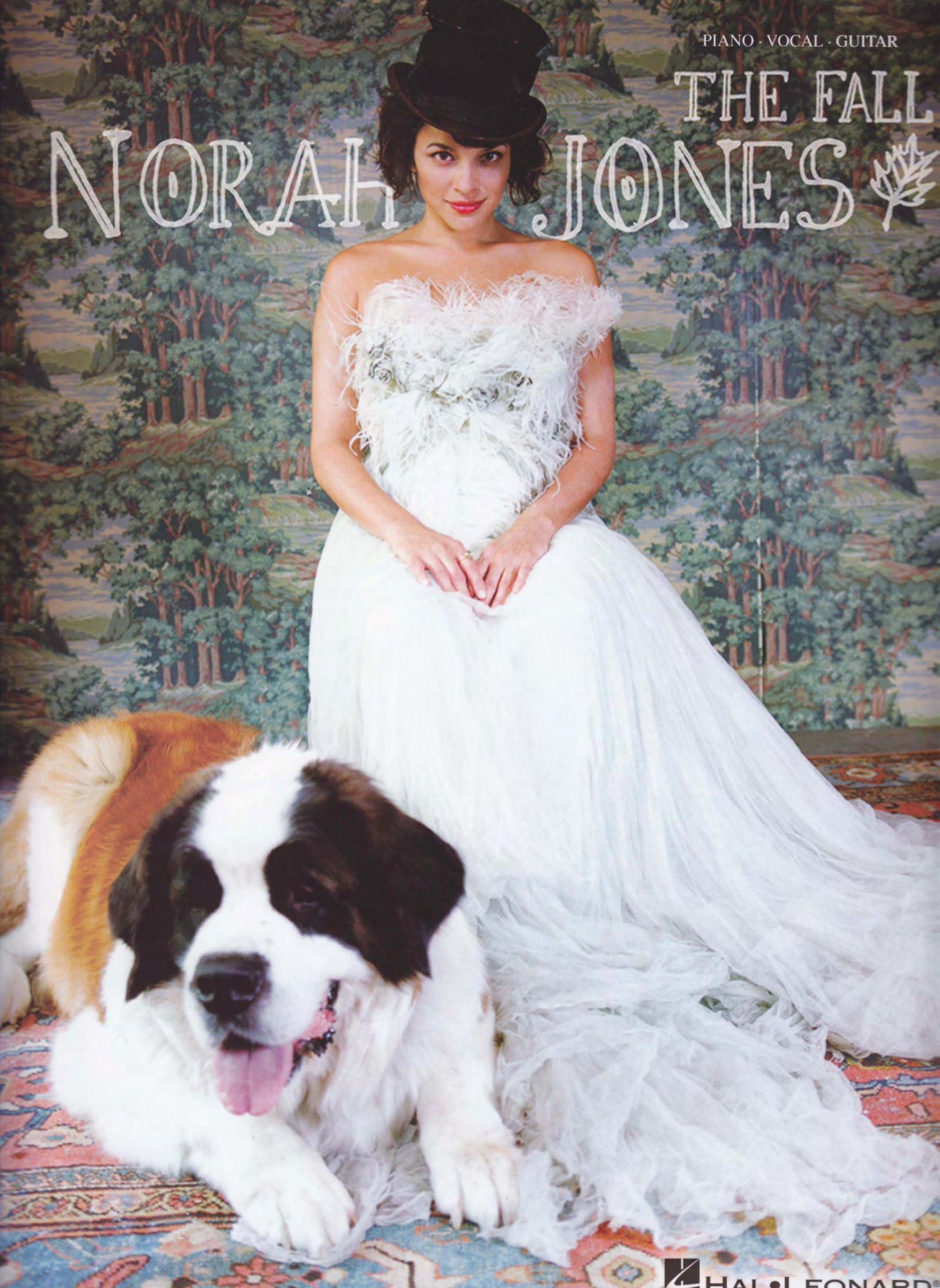
PIANO · VOCAL · GUITAR
THE FALL
NORAH JONES

PIANO · VOCAL · GUITAR

NORAH JONES ✦ THE FALL

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4 CHASING PIRATES

8 EVEN THOUGH

14 LIGHT AS A FEATHER

21 YOUNG BLOOD

29 I WOULDN'T NEED YOU

34 WAITING

42 IT'S GONNA BE

49 YOU'VE RUINED ME

56 BACK TO MANHATTAN

62 STUCK

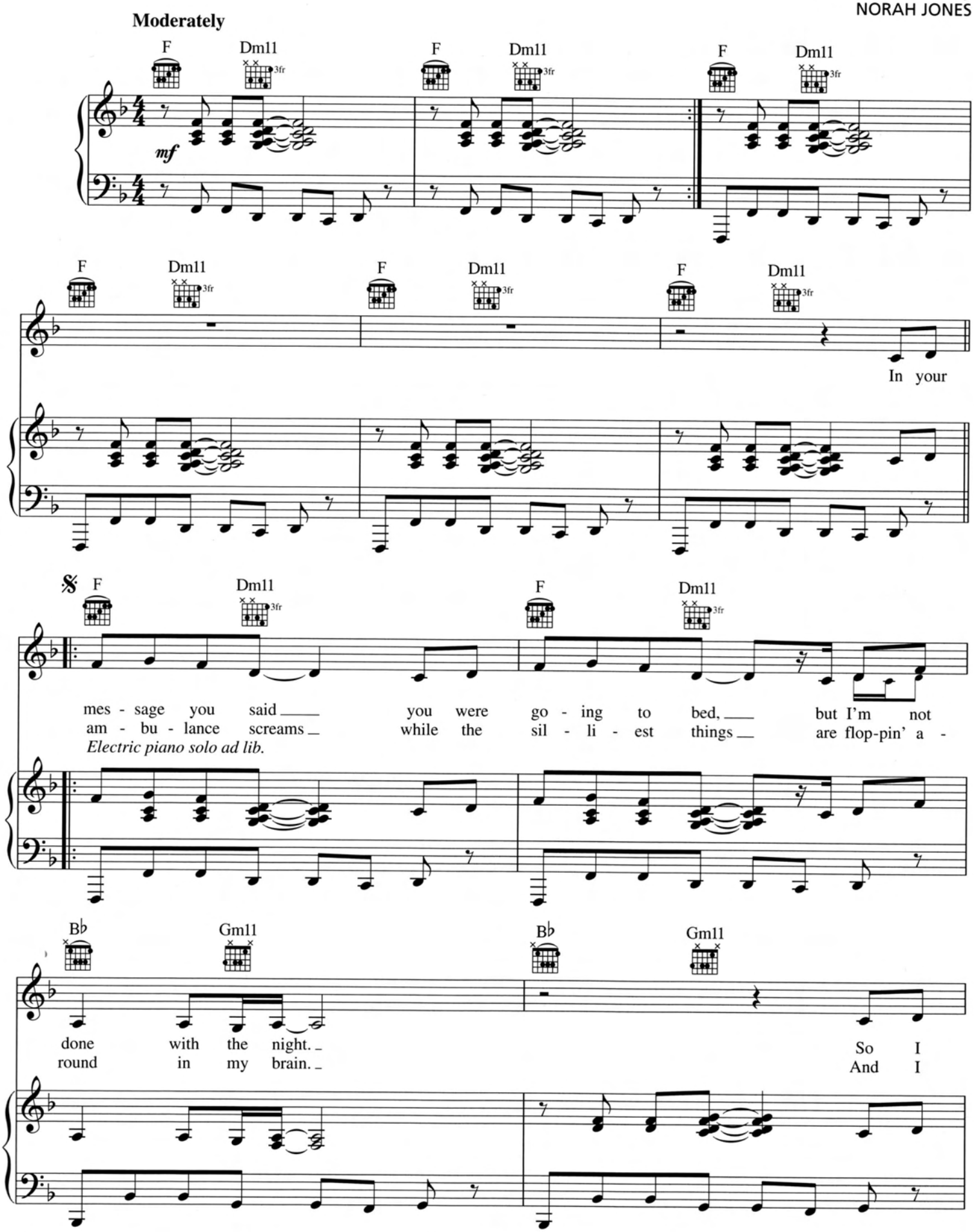
71 DECEMBER

75 TELL YER MAMA

81 MAN OF THE HOUR

CHASING PIRATES

Words and Music by
NORAH JONES



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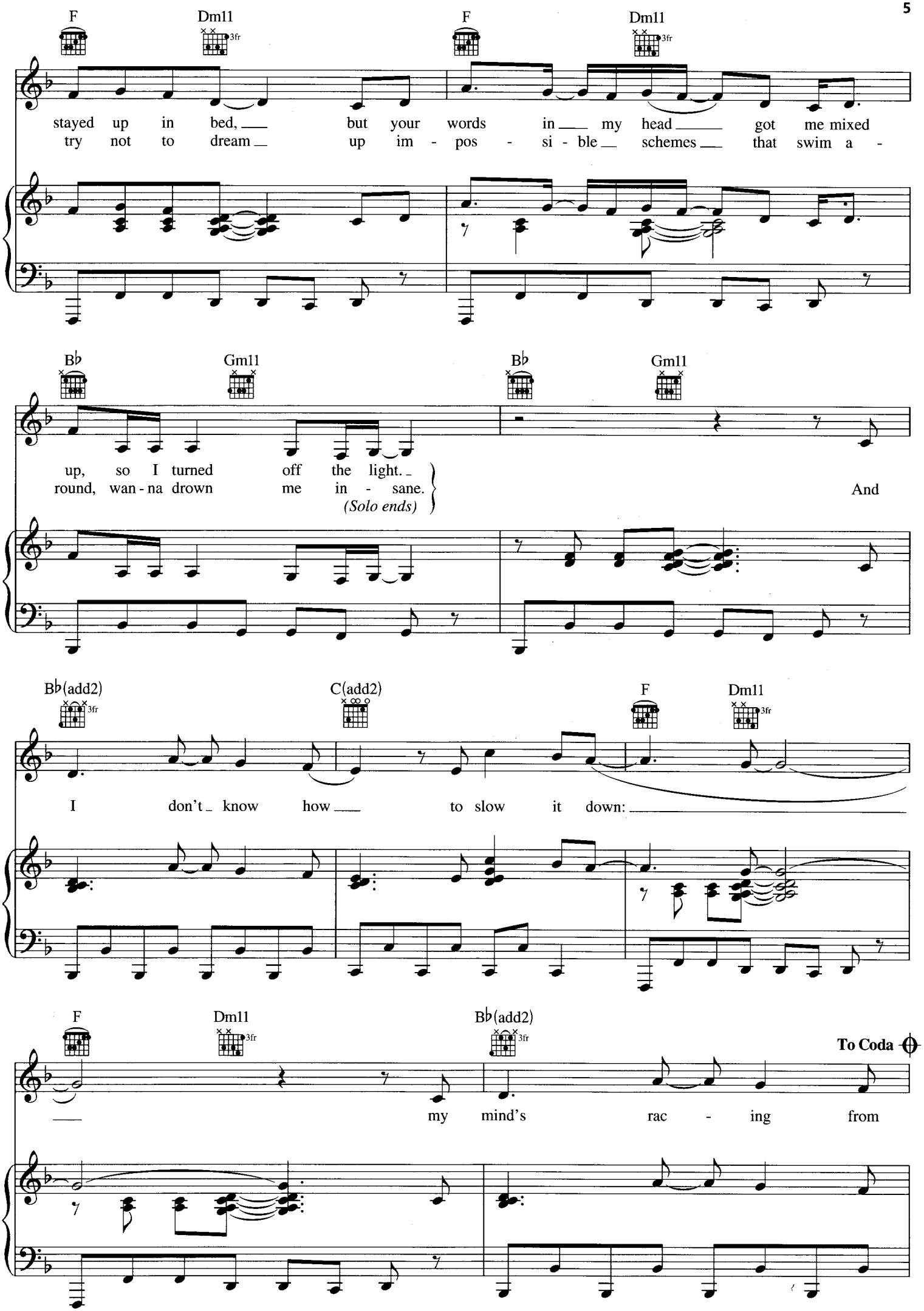
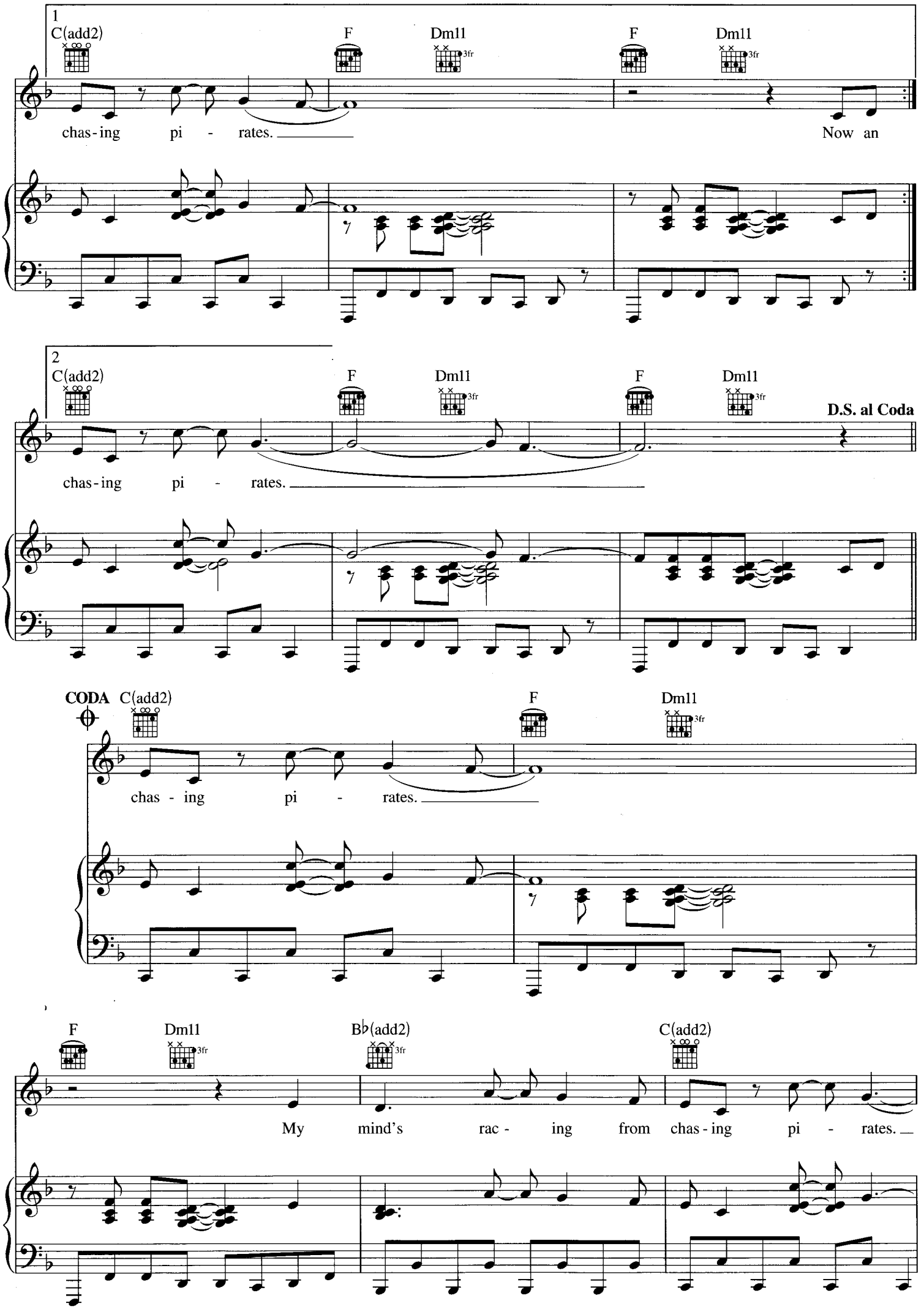
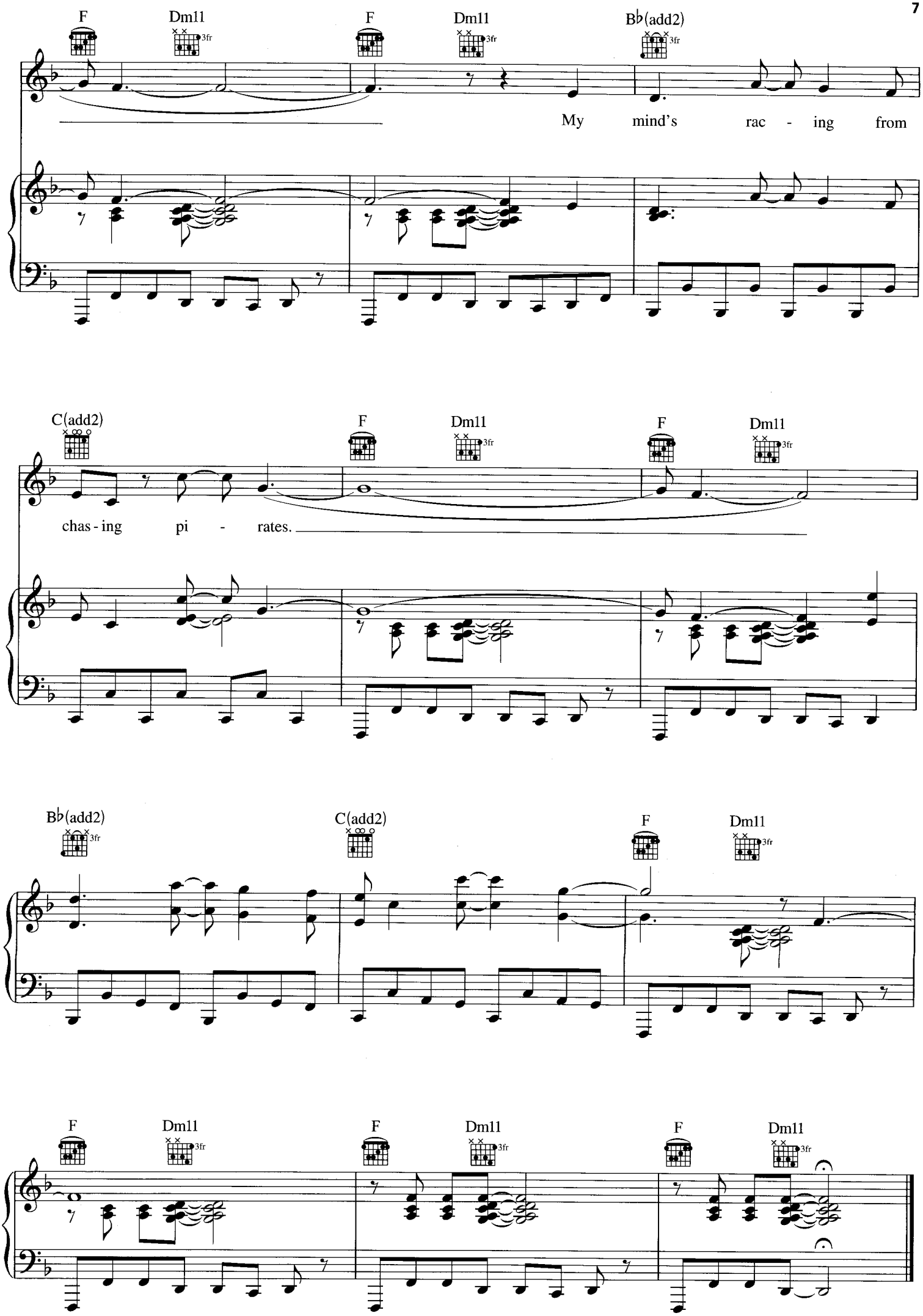

F
Dm11
3fr
F
Dm11
3fr
stayed up in bed, but your words in my head got me mixed
try not to dream up im - pos - si - ble schemes that swim a -
B♭
Gm11
B♭
Gm11
up, so I turned off the light.
round, wan - na drown me in - sane.
(Solo ends)
And
B♭(add2)
3fr
C(add2)
F
Dm11
3fr
I don't know how to slow it down:
F
Dm11
3fr
B♭(add2)
3fr
To Coda
my mind's rac - ing from


1
C(add2)
F
Dm11
3fr
chas-ing pi - rates.
Now an
2
D.S. al Coda
CODA
B♭(add2)
My mind's rac - ing from chas-ing pi - rates.


F
Dm11
3fr
F
Dm11
3fr
B♭(add2)
3fr
My mind's rac - ing from
C(add2)
F
Dm11
3fr
F
Dm11
3fr
chas - ing pi - rates.
B♭(add2)
3fr
C(add2)
F
Dm11
3fr
F
Dm11
3fr
F
Dm11
3fr

EVEN THOUGH

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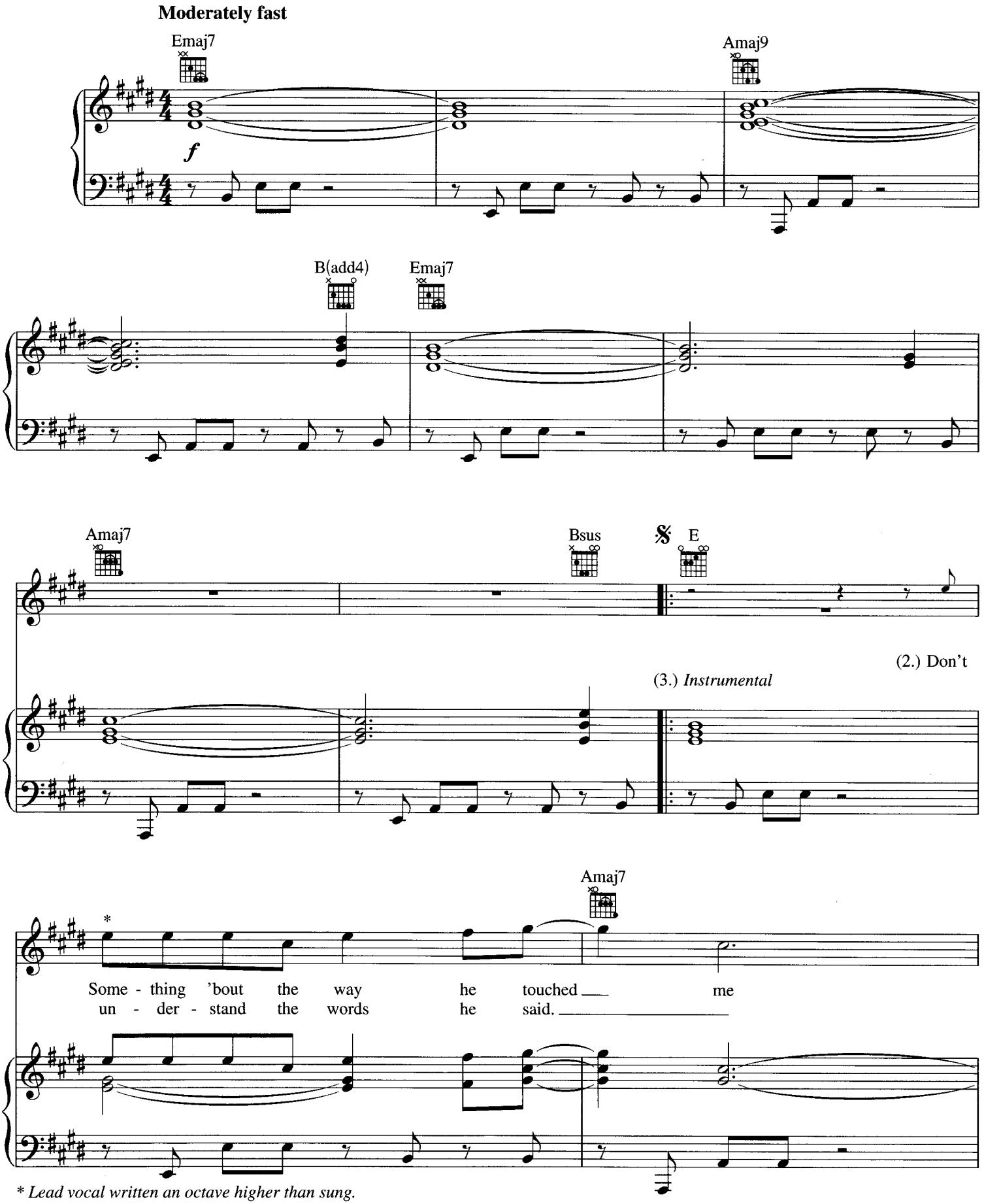
and JESSE HARRIS



* *Lead vocal written an octave higher than sung.*

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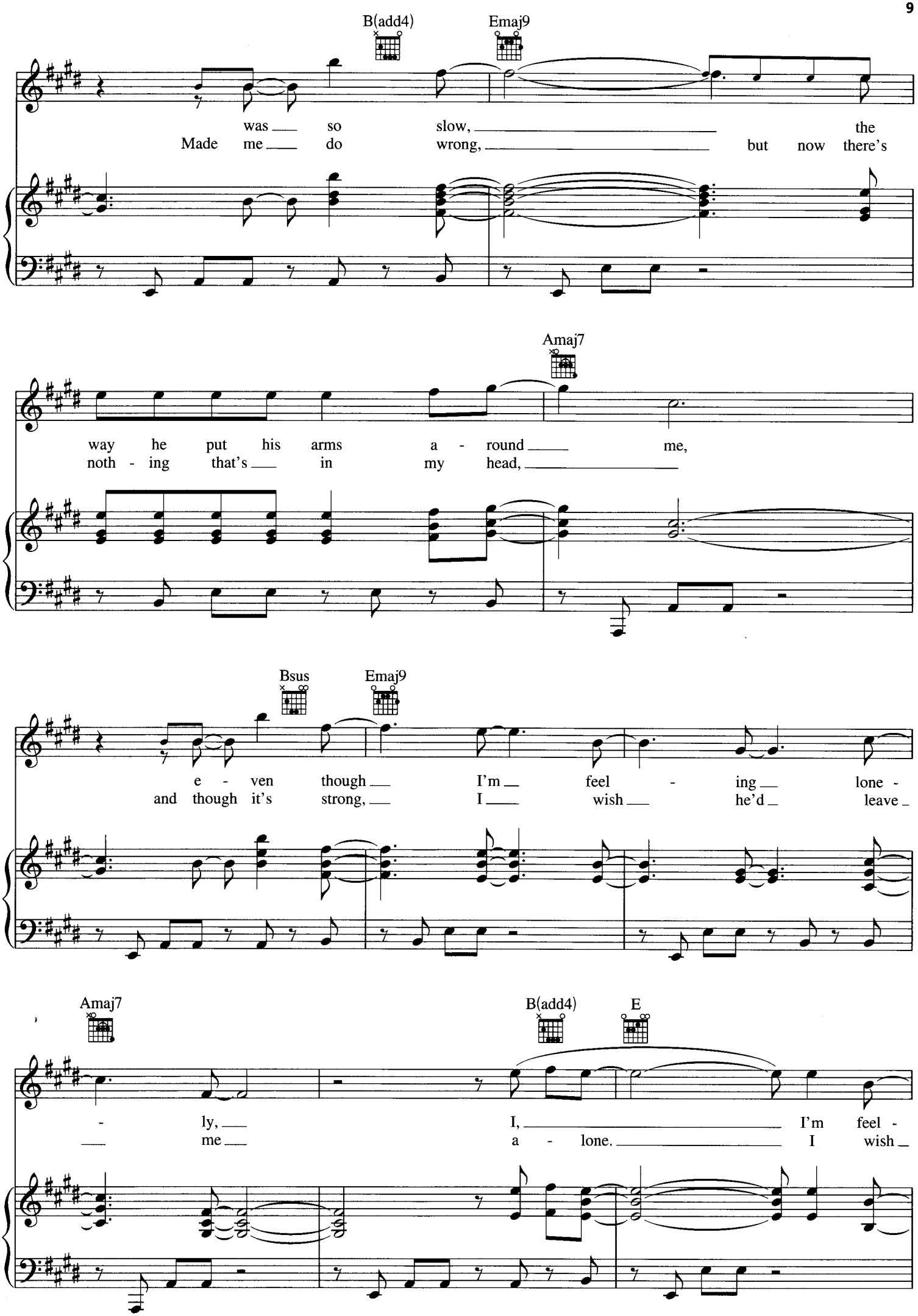
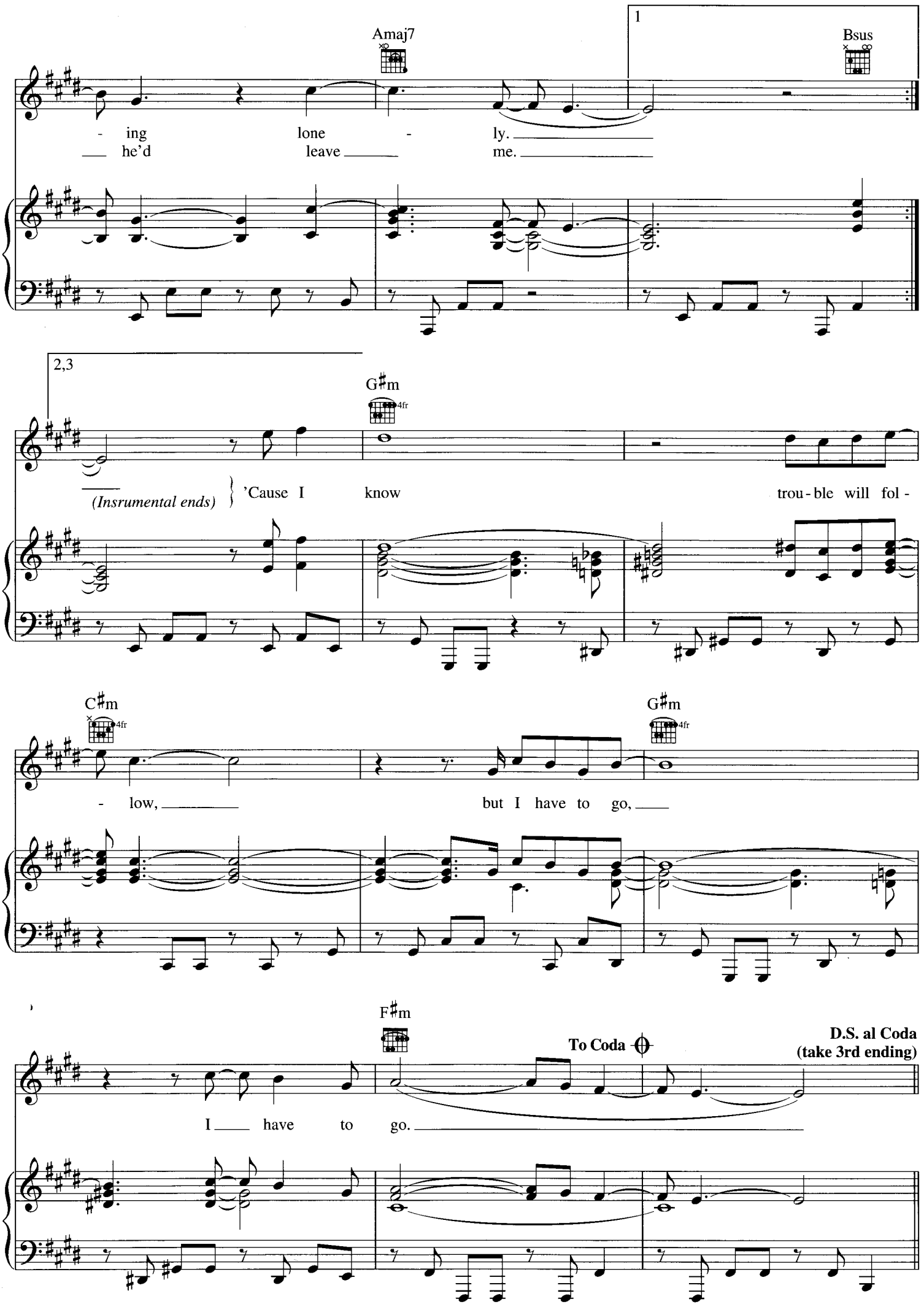
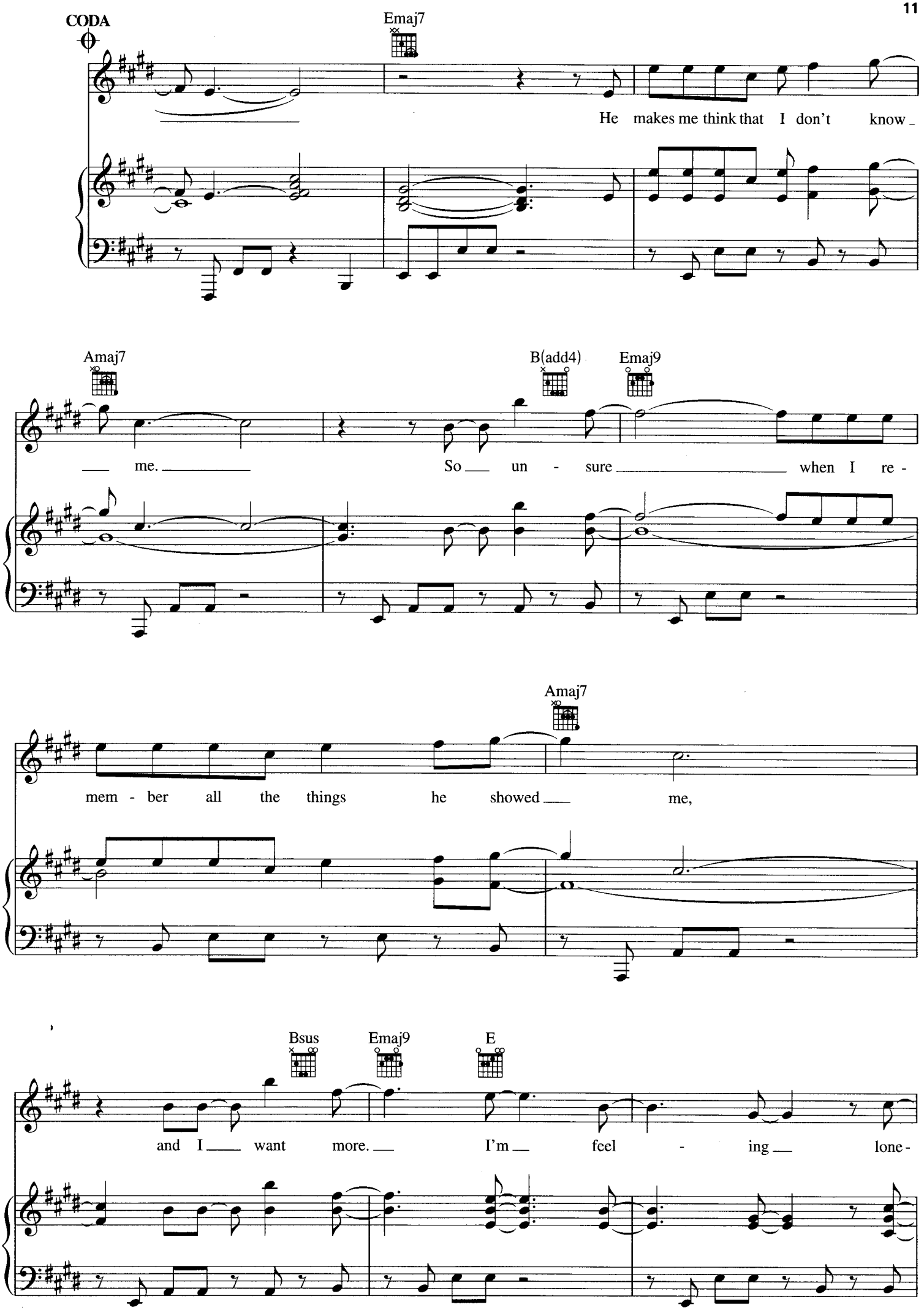
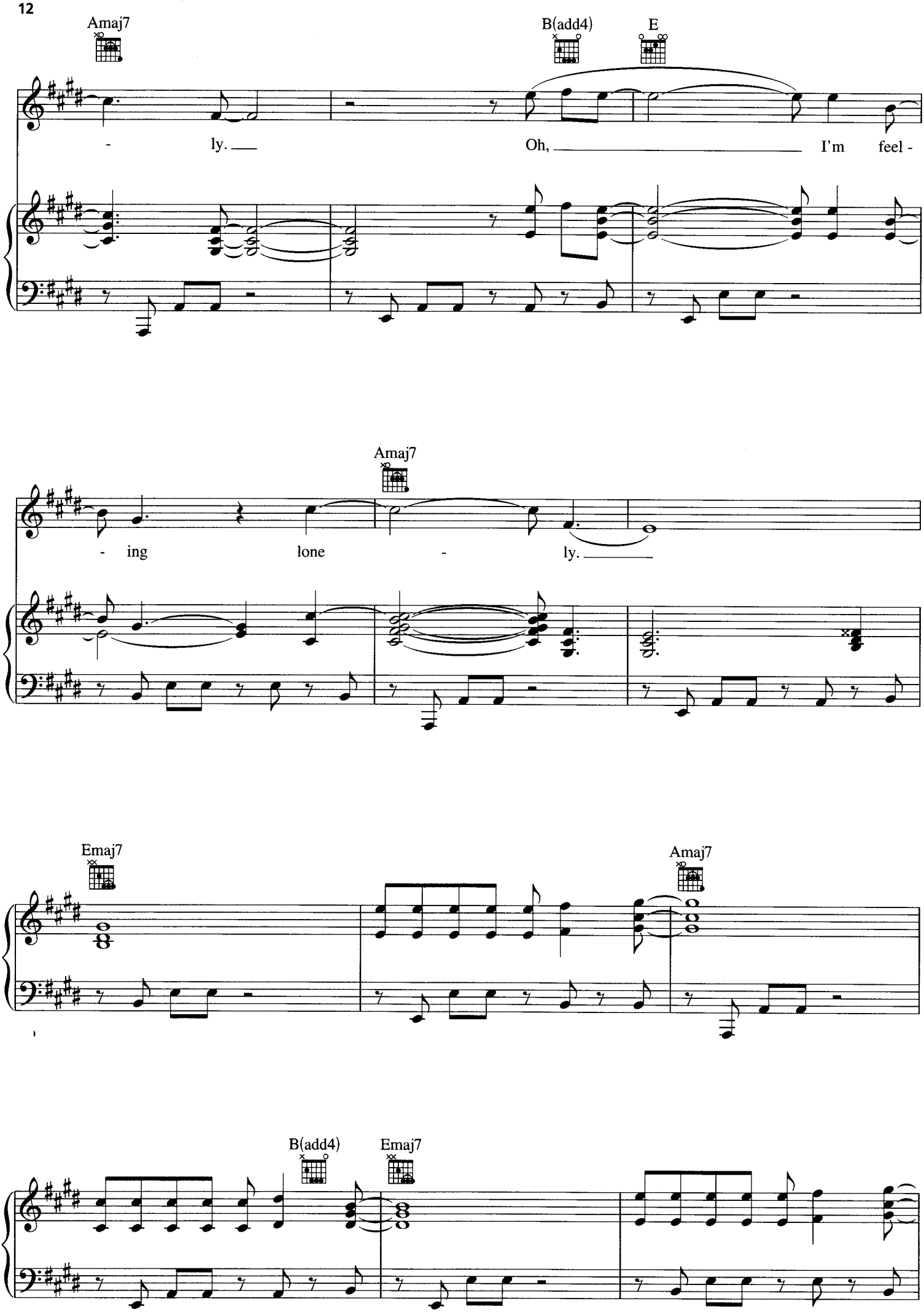
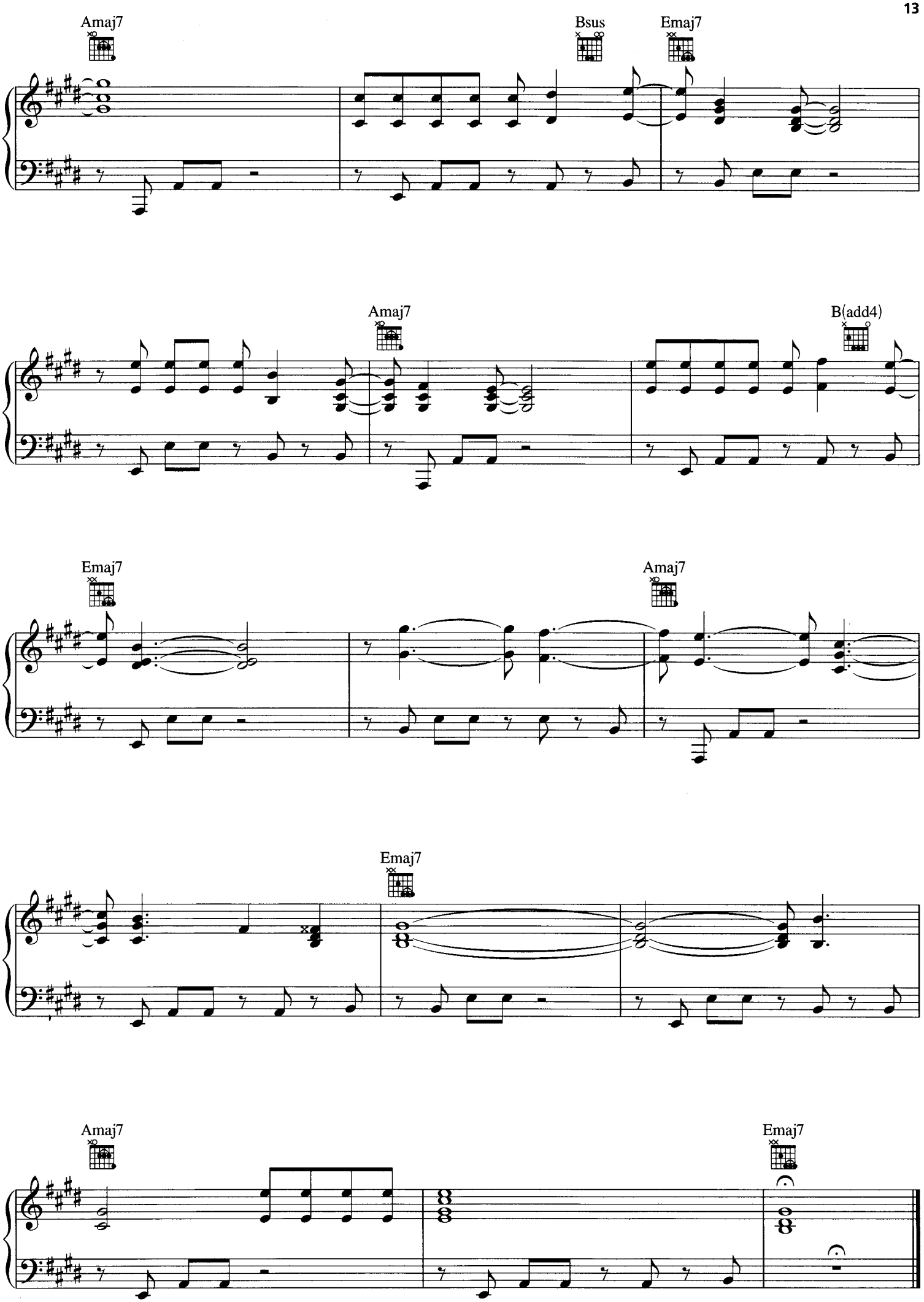

B(add4)
Emaj9
was so slow, the
Made me do wrong, but now there's
Amaj7
way he put his arms a - round me,
noth - ing that's in my head,
Bsus
Emaj9
e - ven though I'm feel - ing lone -
and though it's strong, I wish he'd leave
Amaj7
B(add4)
E
- ly, I, I'm feel -
me a - lone. I wish


Amaj7
1
Bsus
- ing lone - ly.
he'd leave me.
2,3
G♯m
4fr
(Insrumental ends)
'Cause I know trou - ble will fol -
C♯m
4fr
G♯m
4fr
- low, but I have to go,
F♯m
To Coda
D.S. al Coda
(take 3rd ending)
I have to go.

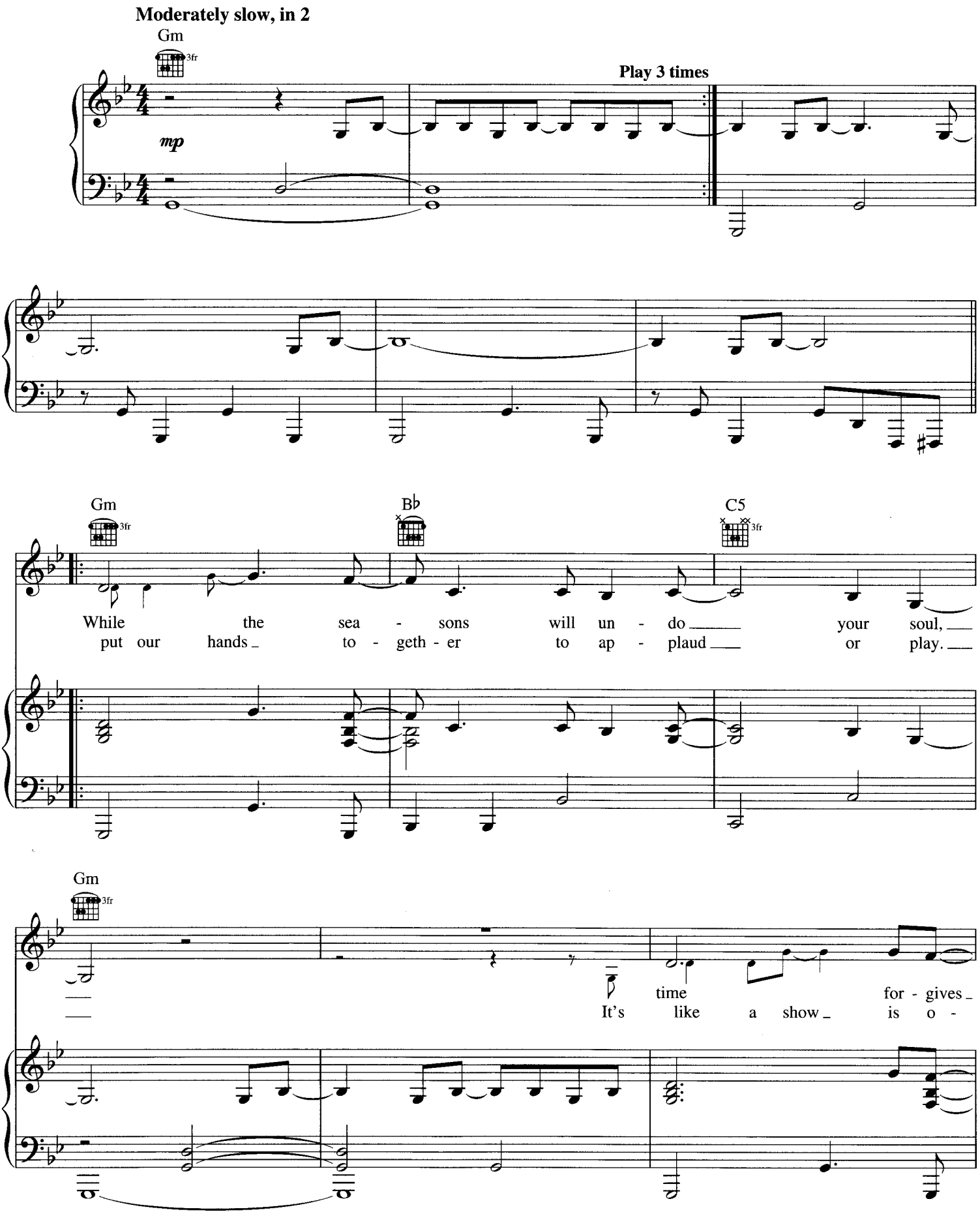

CODA
Emaj7
He makes me think that I don't know
Amaj7
B(add4)
Emaj9
me.
So un - sure when I re -
Amaj7
mem - ber all the things he showed me,
Bsus
Emaj9
E
and I want more. I'm feel - ing lone -


Amaj7
B(add4)
E
- ly.
Oh,
I'm feel -
Amaj7
- ing lone - ly.
Emaj7
Amaj7
B(add4)
Emaj7


Amaj7
Bsus
Emaj7
Amaj7
B(add4)
Emaj7
Amaj7
Emaj7
Amaj7
Emaj7

LIGHT AS A FEATHER

Words and Music by NORAH JONES
and RYAN ADAMS



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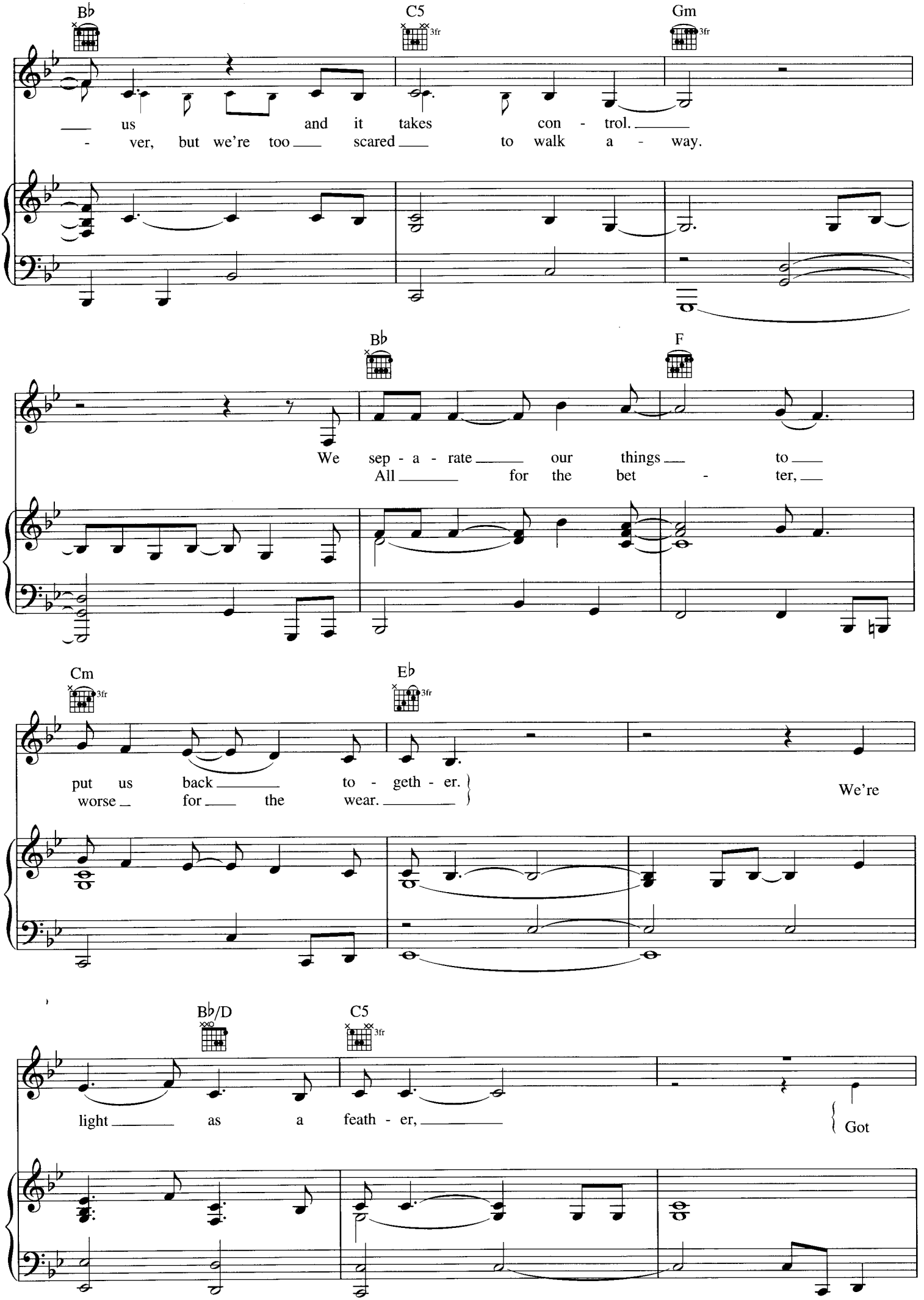
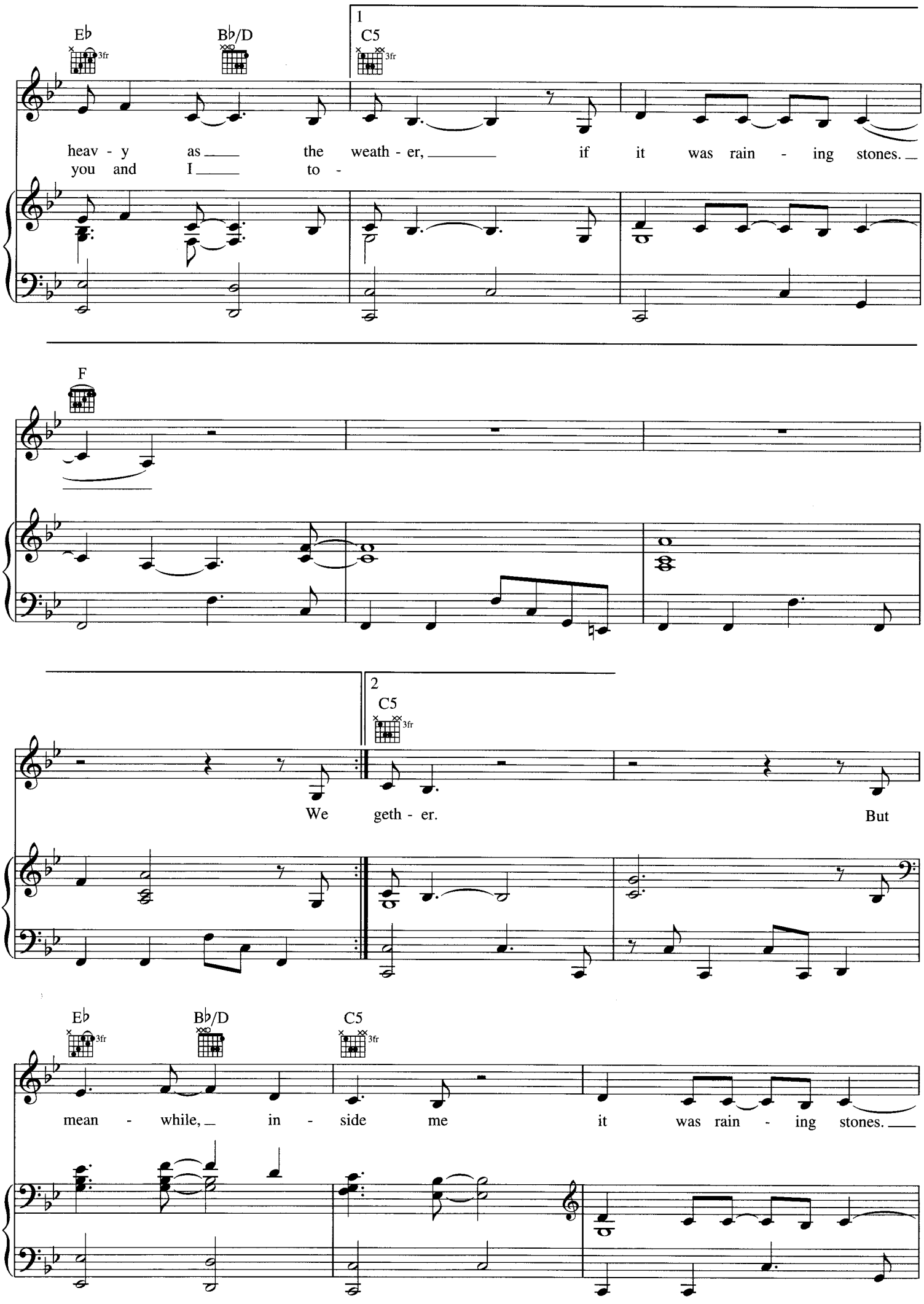
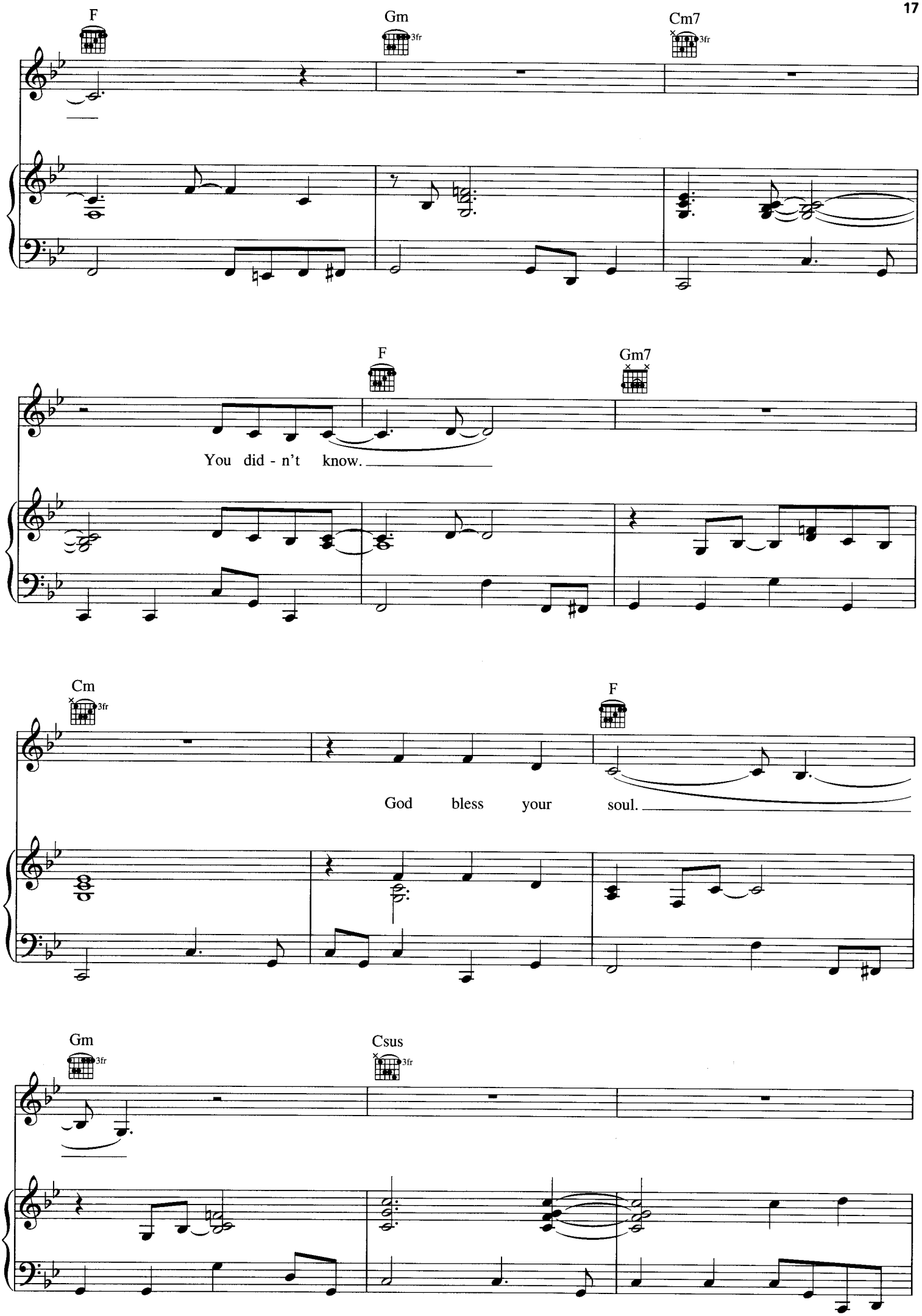
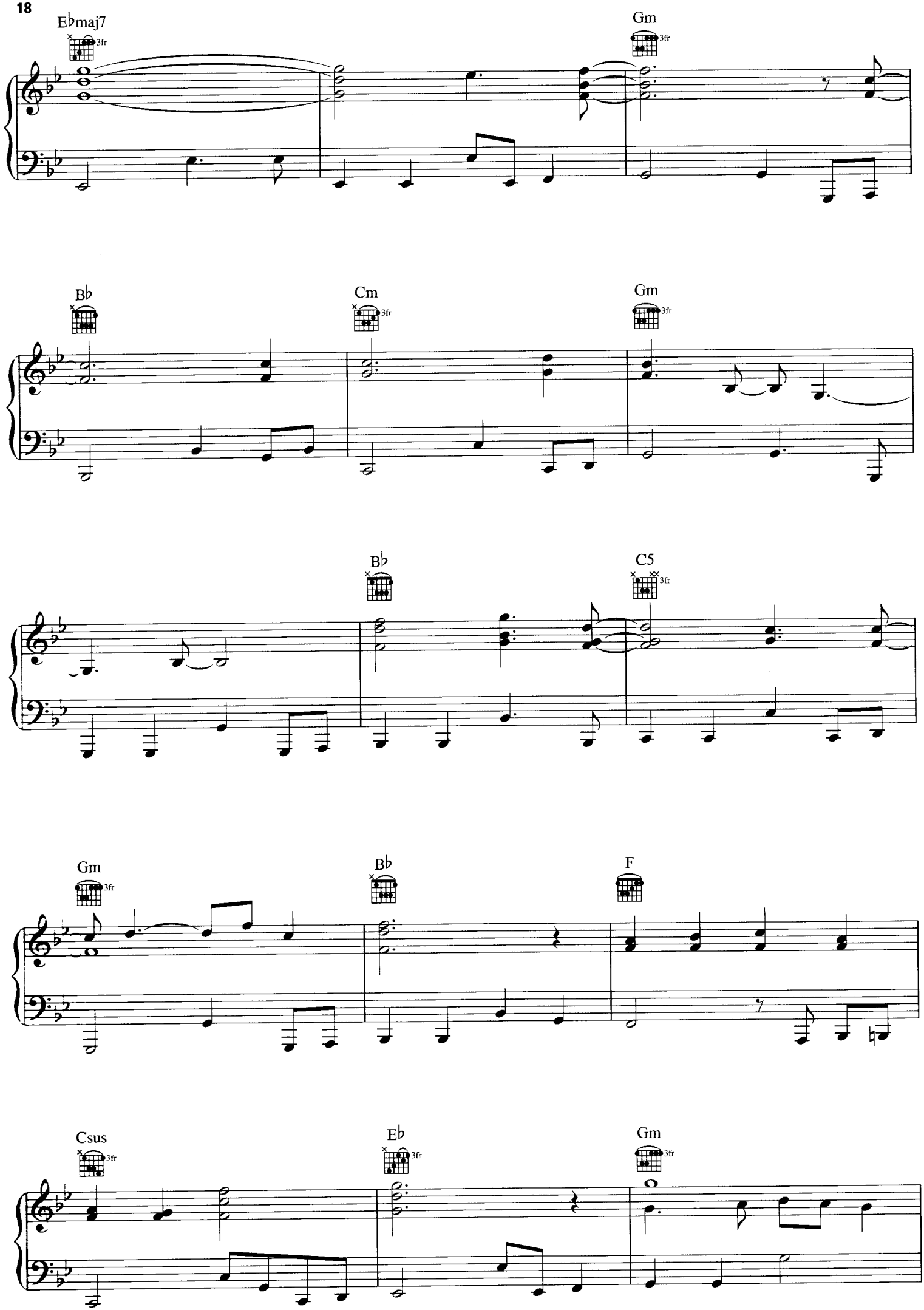
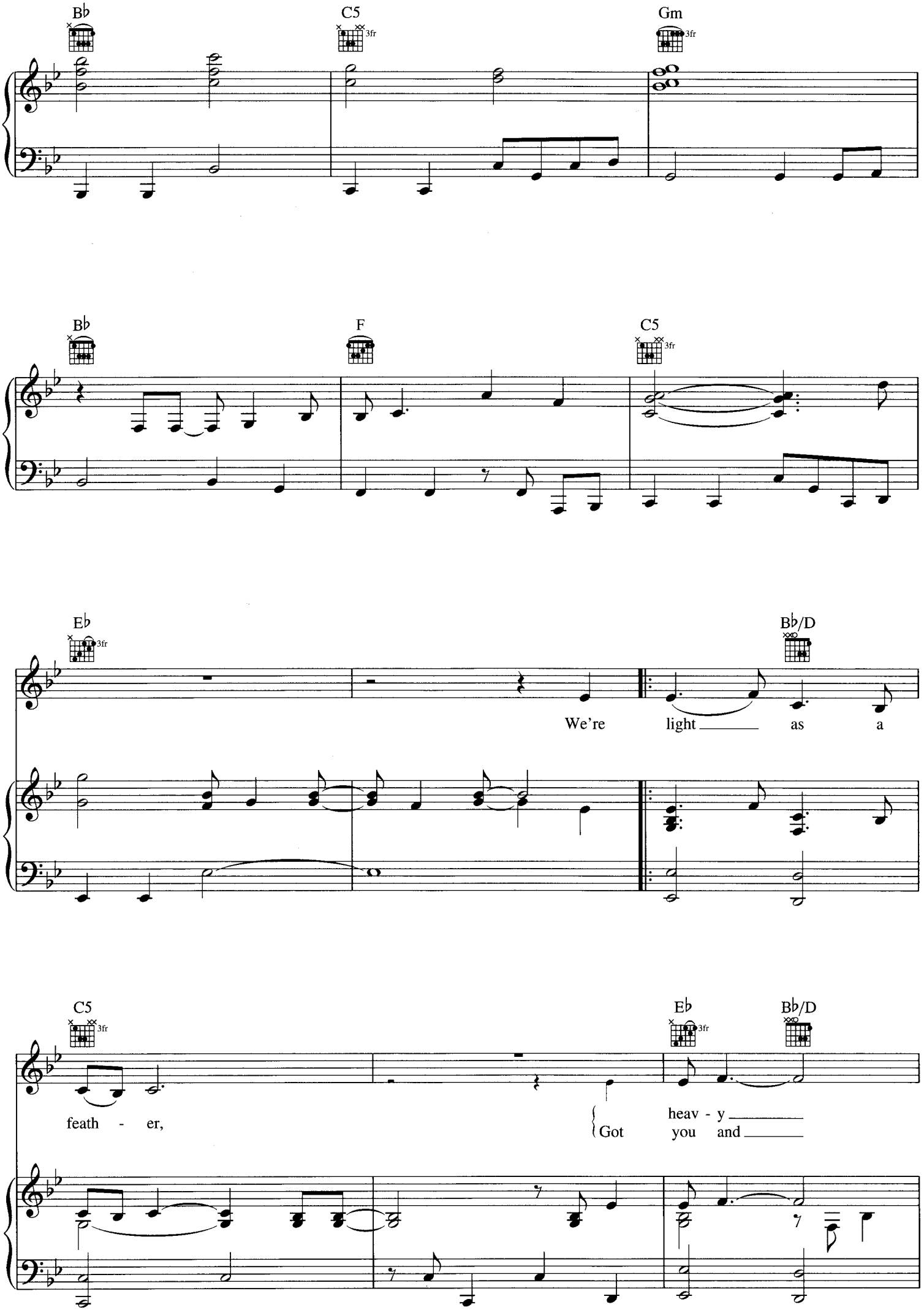
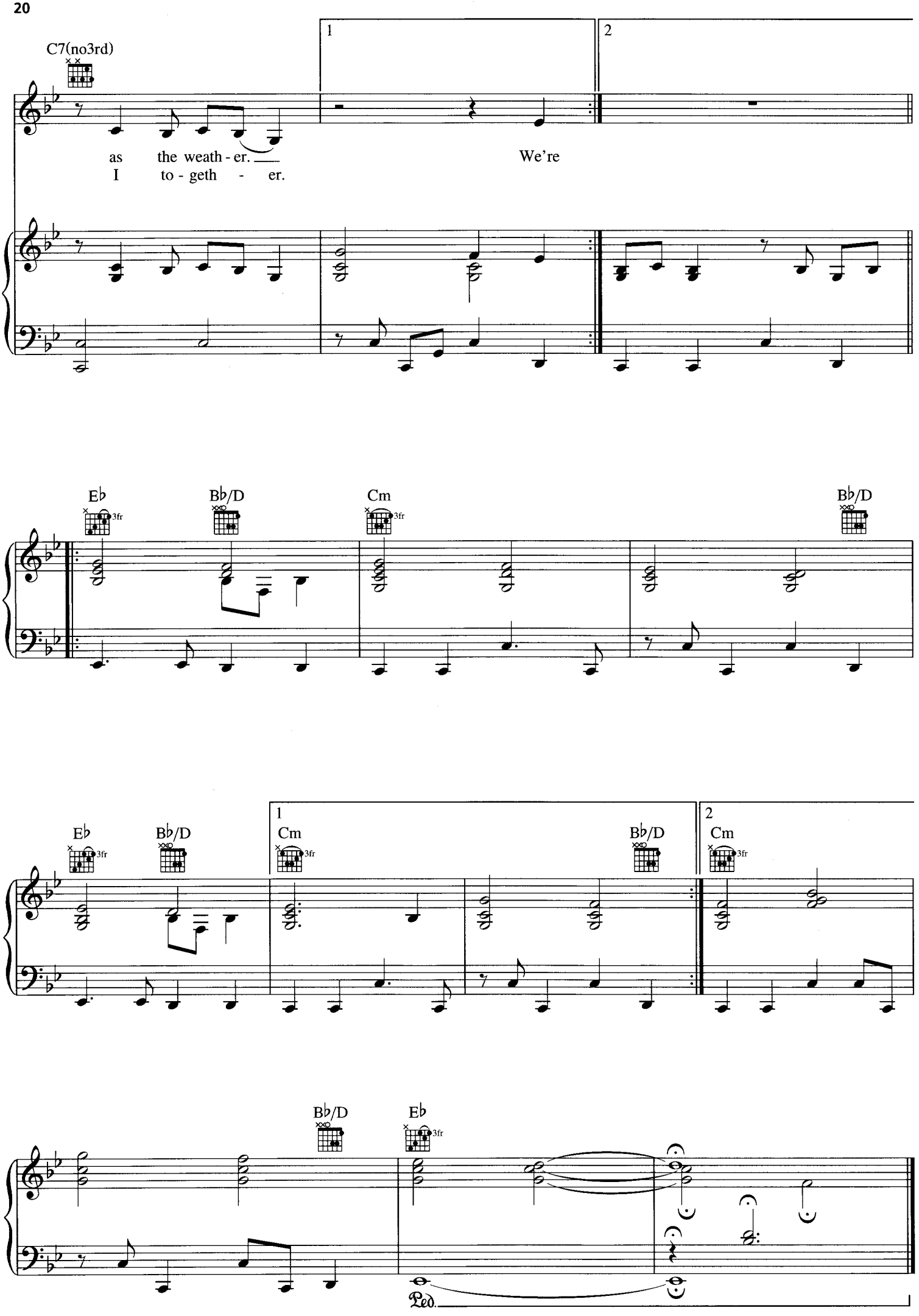

B♭
C5
3fr
Gm
3fr
us and it takes con - trol.
- ver, but we're too scared to walk a - way.
B♭
F
We sep - a - rate our things to
All for the bet - ter,
Cm
3fr
E♭
3fr
put us back to - geth - er.
worse for the wear.
We're
B♭/D
C5
3fr
light as a feath - er,
Got


E♭
B♭/D
1
C5
3fr
heav - y as the weath - er, if it was rain - ing stones.
you and I to -
F
2
C5
We geth - er. But
E♭
B♭/D
C5
mean - while, in - side me it was rain - ing stones.


F
Gm
3fr
Cm7
3fr
F
Gm7
You did - n't know.
Cm
3fr
F
God bless your soul.
Gm
3fr
Csus
3fr

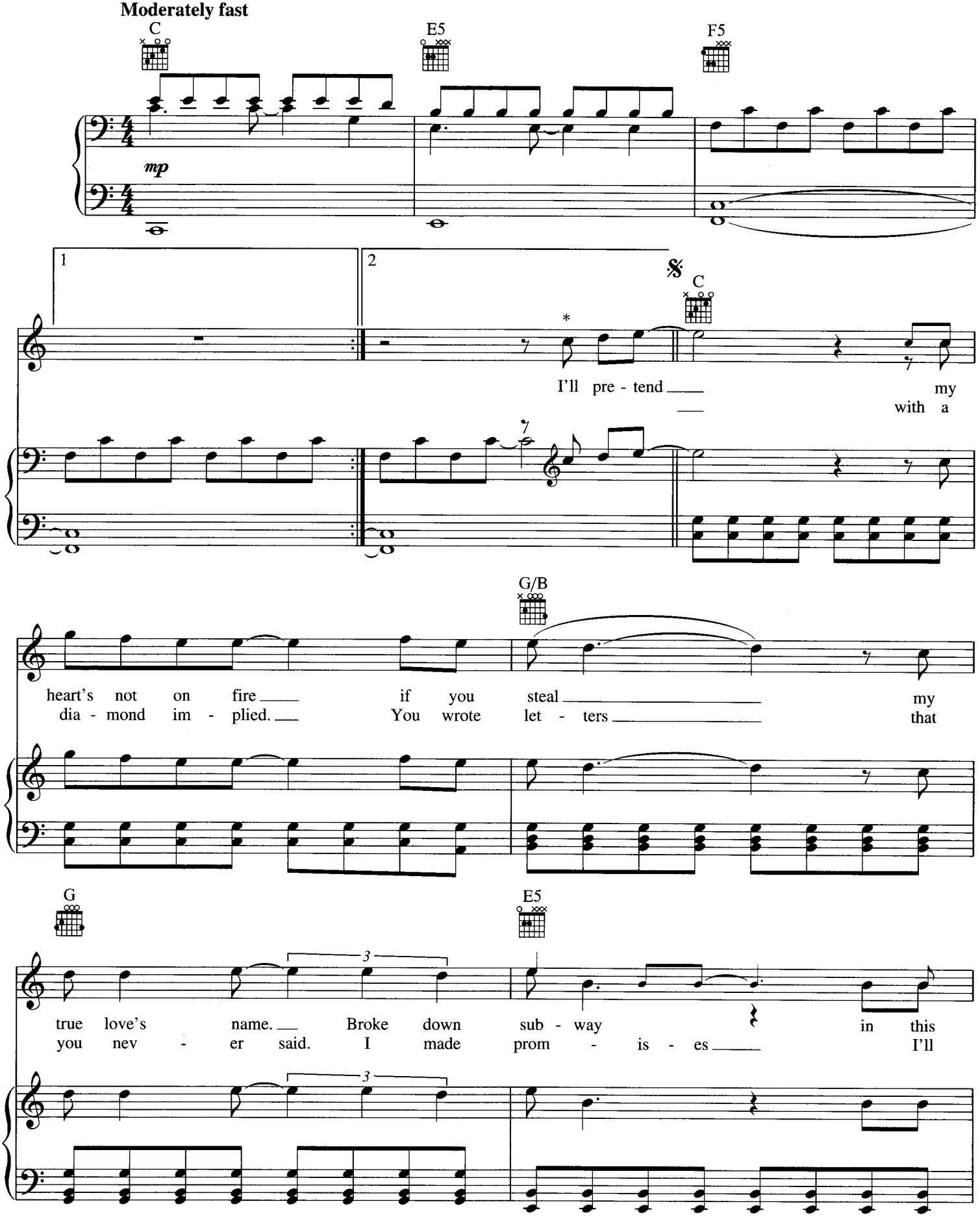

E♭maj7
3fr
Gm
3fr
B♭
3fr
Cm
3fr
Gm
3fr
B♭
3fr
C5
3fr
Gm
3fr
B♭
3fr
F
3fr
Csus
3fr
E♭
3fr
Gm
3fr


B♭
C5
3fr
Gm
3fr
B♭
F
C5
3fr
E♭
3fr
B♭/D
We're light as a
C5
3fr
E♭
3fr
B♭/D
feath - er,
Got you
heav - y and


C7(no3rd)
1
2
as the weath - er.
I to - geth - er.
We're
E♭
B♭/D
Cm
3fr
B♭/D
E♭
B♭/D
1
Cm
3fr
B♭/D
2
Cm
3fr
B♭/D
E♭
3fr
Ped.

YOUNG BLOOD

Words and Music by NORAH JONES
and MIKE MARTIN



* *Lead vocal written an octave higher than sung.*

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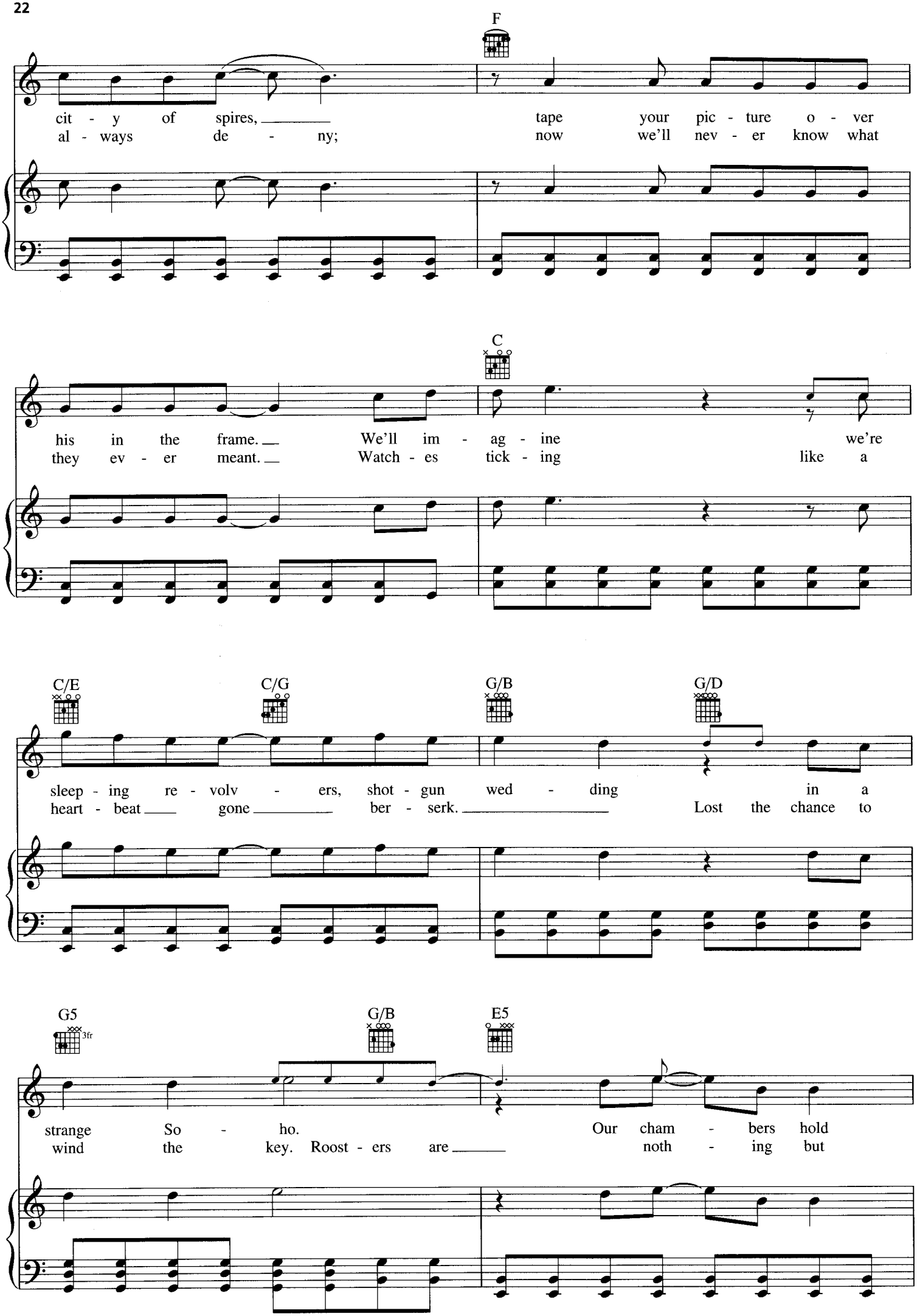
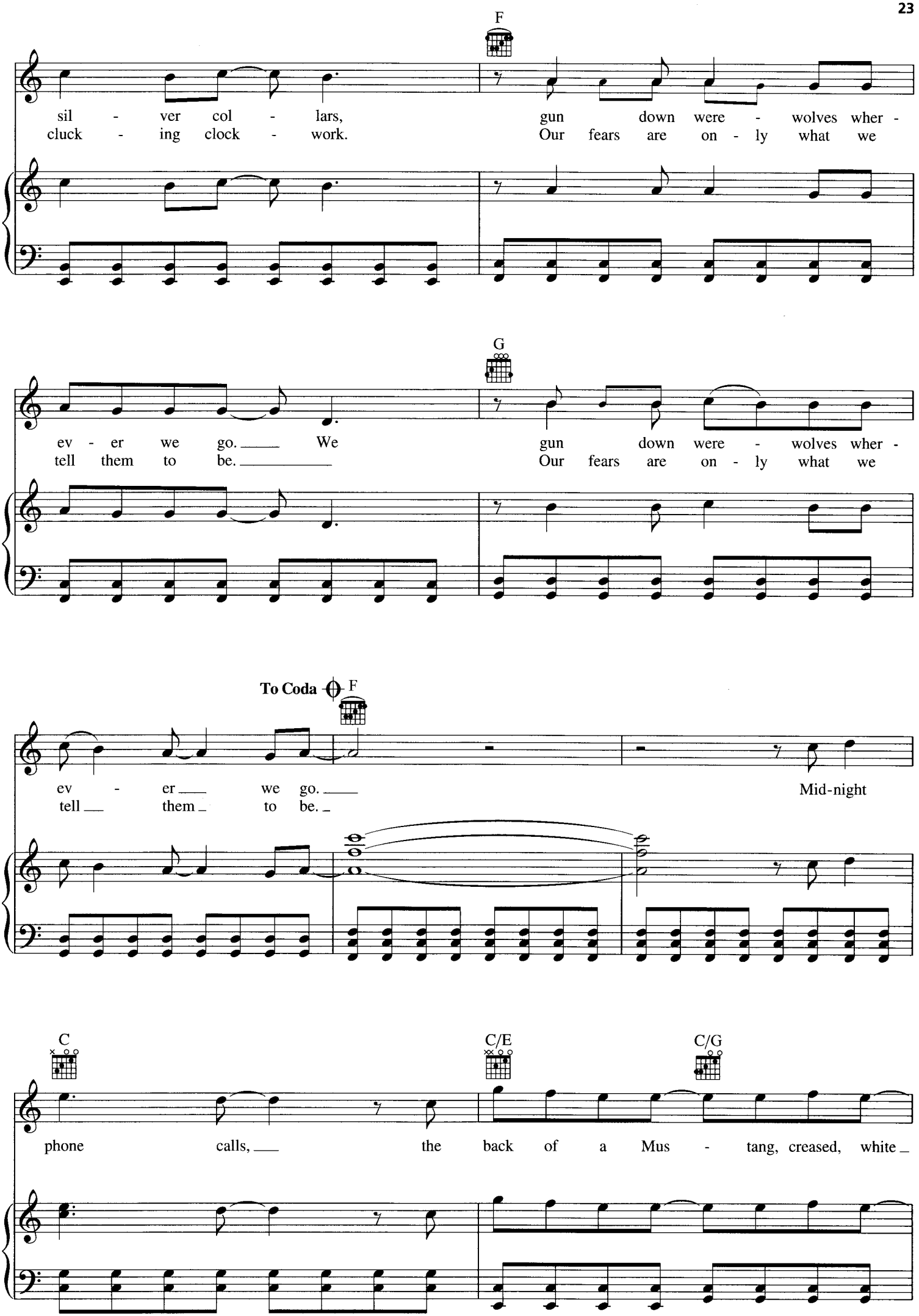
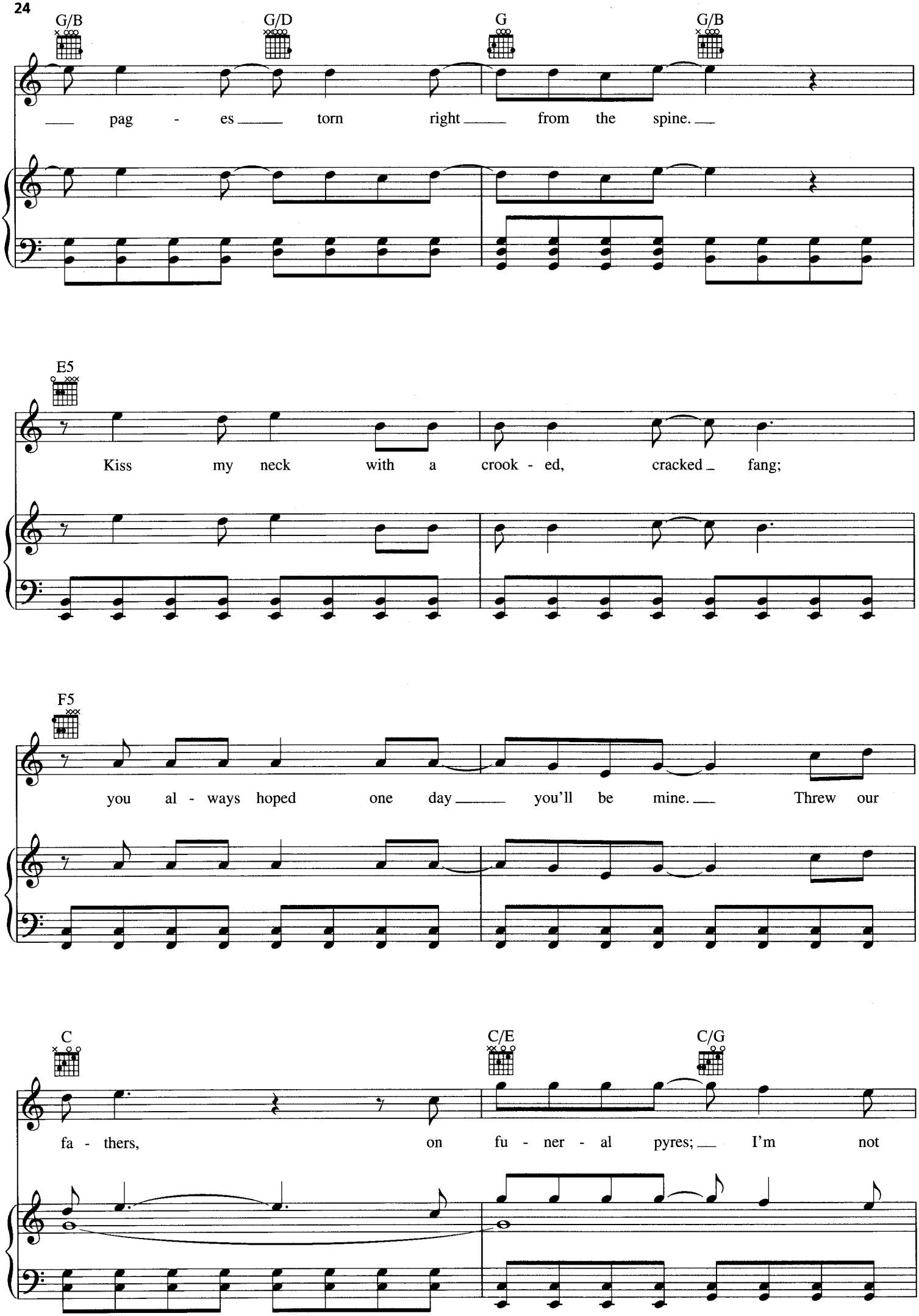
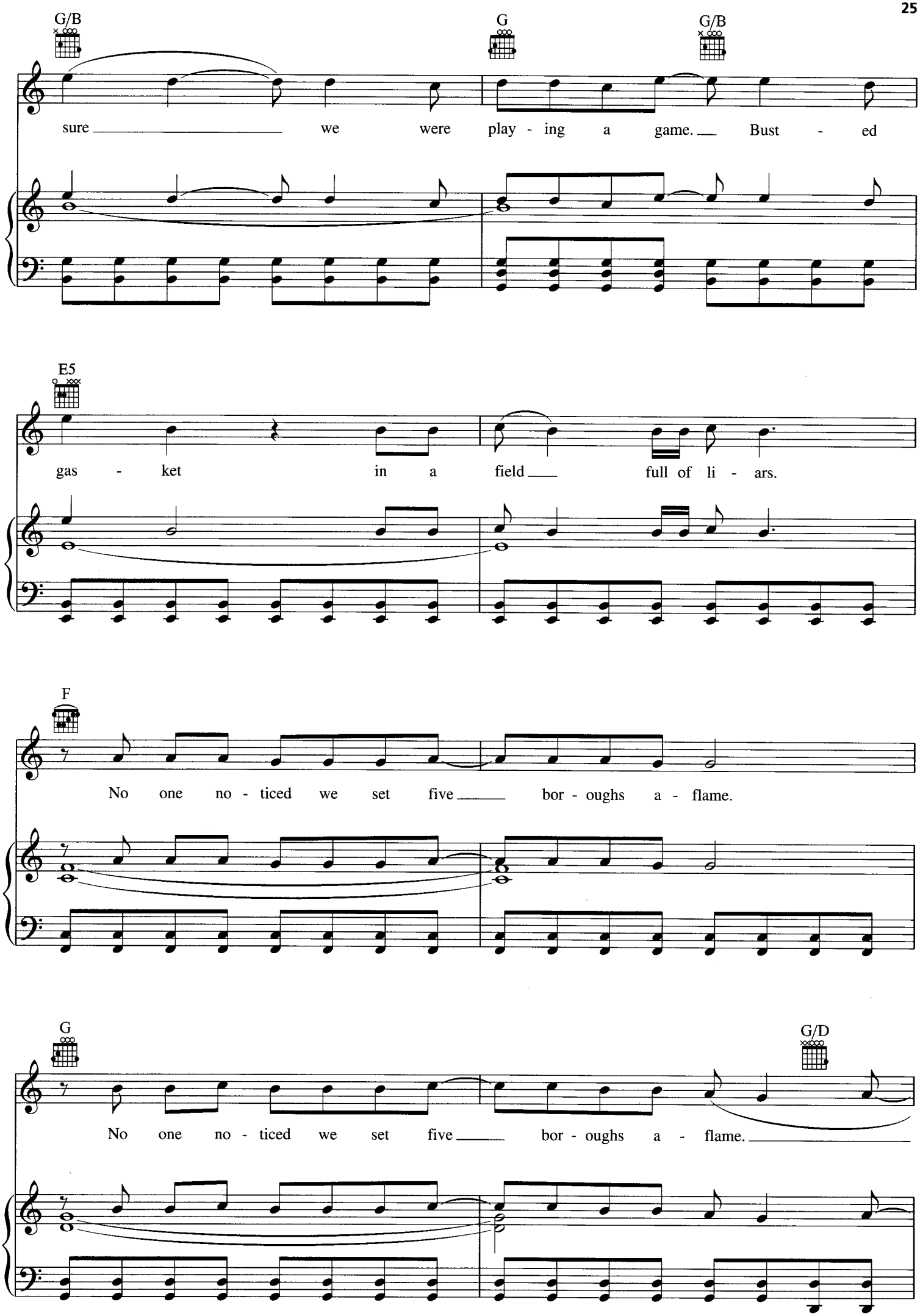
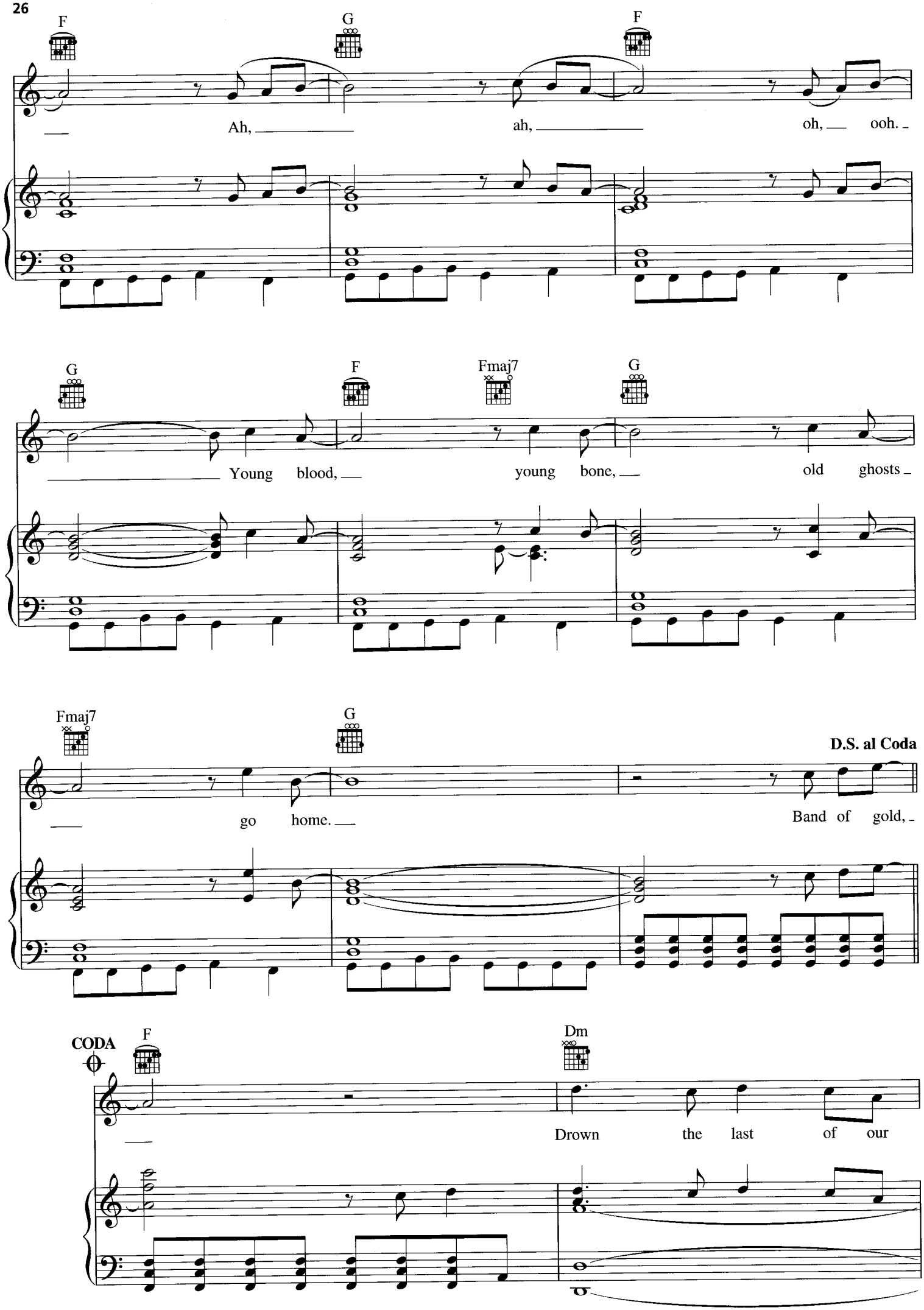
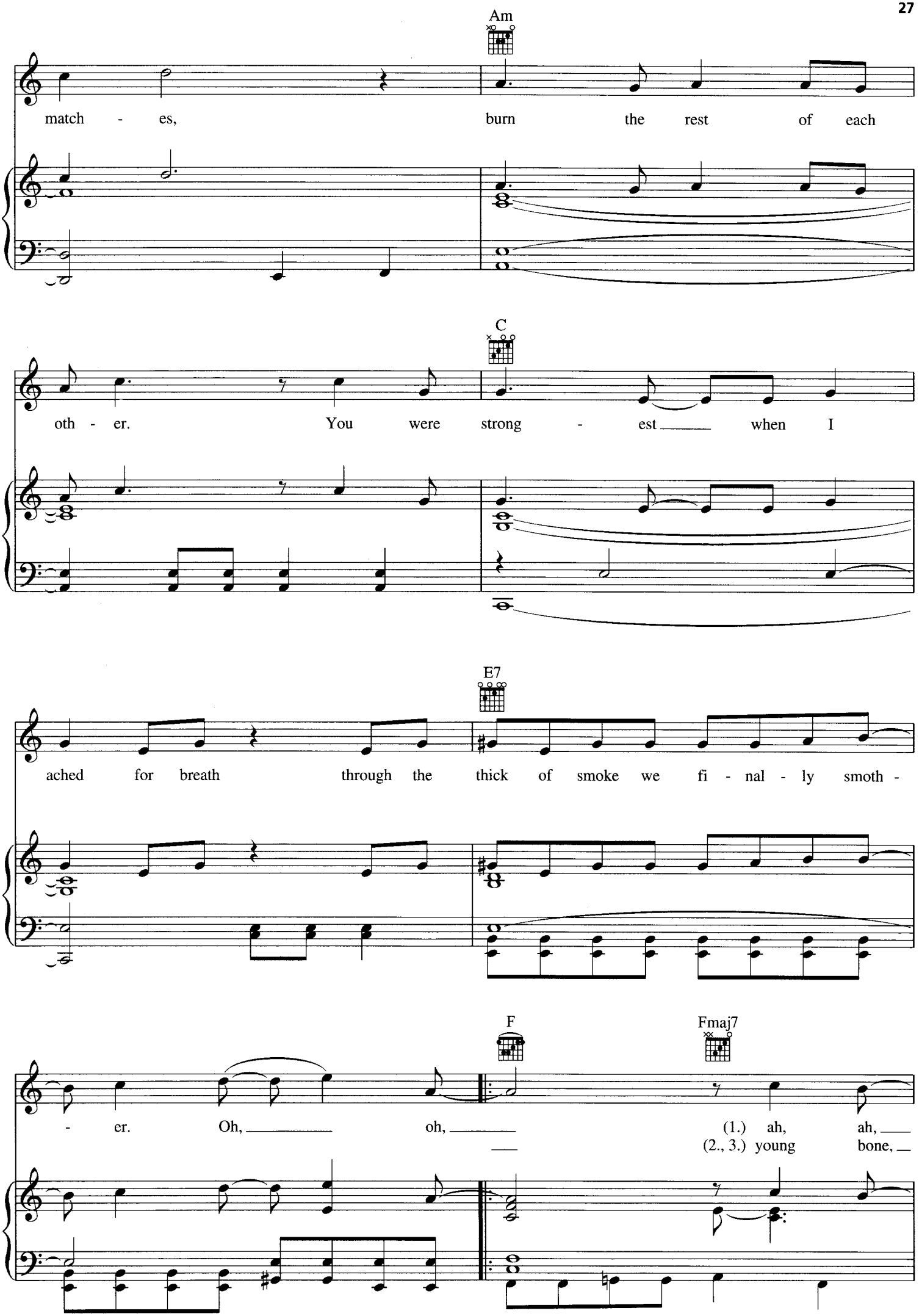

F
cit - y of spires, _____ tape your pic - ture o - ver
al - ways de - ny; now we'll nev - er know what
C
his in the frame. _ We'll im - ag - ine we're
they ev - er meant. _ Watch - es tick - ing like a
C/E
C/G
G/B
G/D
sleep - ing re - volv - ers, shot - gun wed - ding in a
heart - beat _ gone _____ ber - serk. _____ Lost the chance to
G5
3fr
G/B
E5
strange So - ho. Our cham - bers hold
wind the key. Roost - ers are _____ noth - ing but

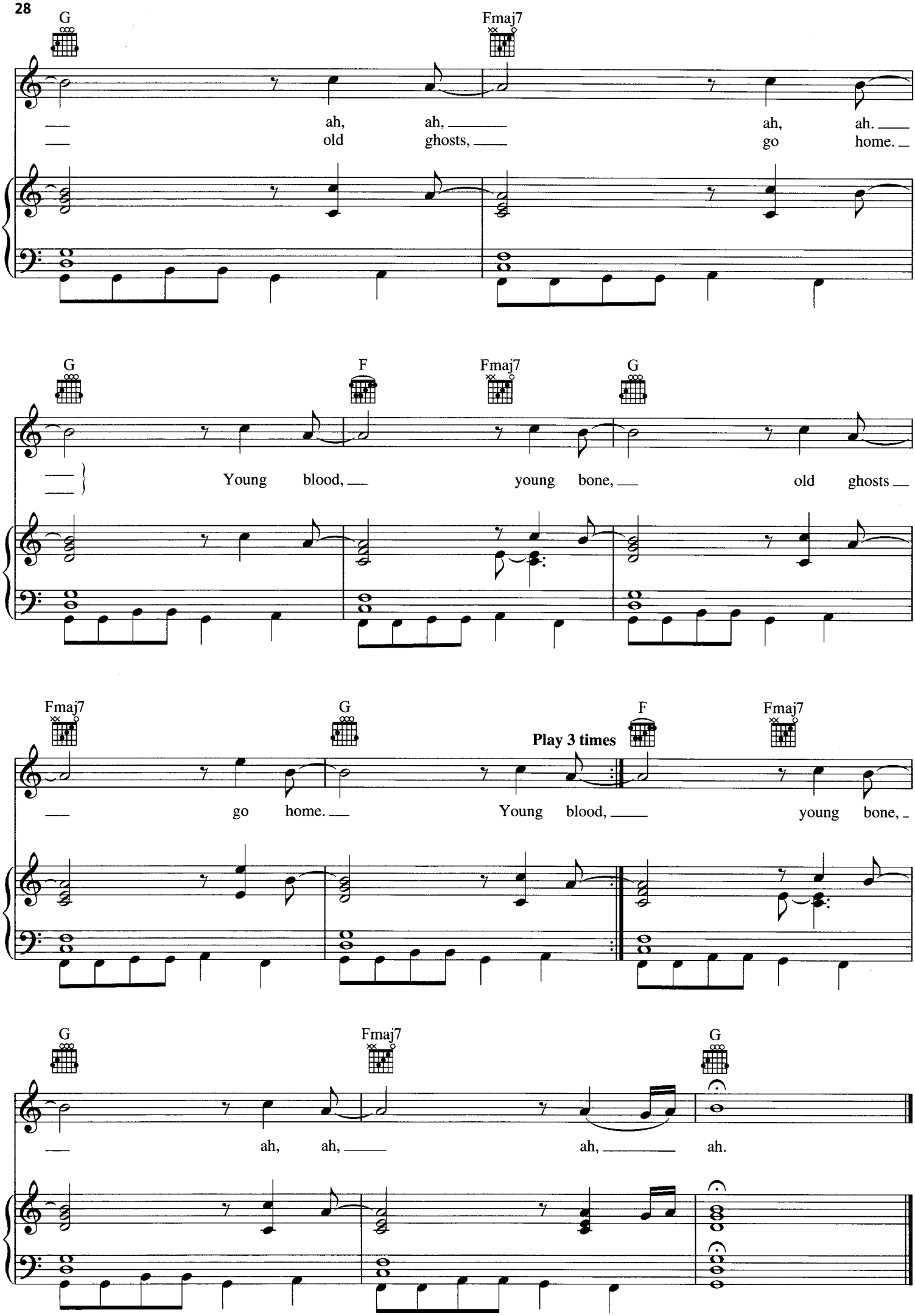

F
sil - ver col - lars,
cluck - ing clock - work.
gun down were - wolves wher -
Our fears are on - ly what we
G
ev - er we go. We
tell them to be.
gun down were - wolves wher -
Our fears are on - ly what we
To Coda
F
ev - er we go.
tell them to be.
Mid-night
C
C/E
C/G
phone calls, the back of a Mus - 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


G/B
G
G/B
sure we were play - ing a game. Bust - ed
E5
gas - ket in a field full of li - ars.
F
No one no - ticed we set five bor - oughs a - flame.
G
G/D
No one no - ticed we set five bor - oughs a - flame.

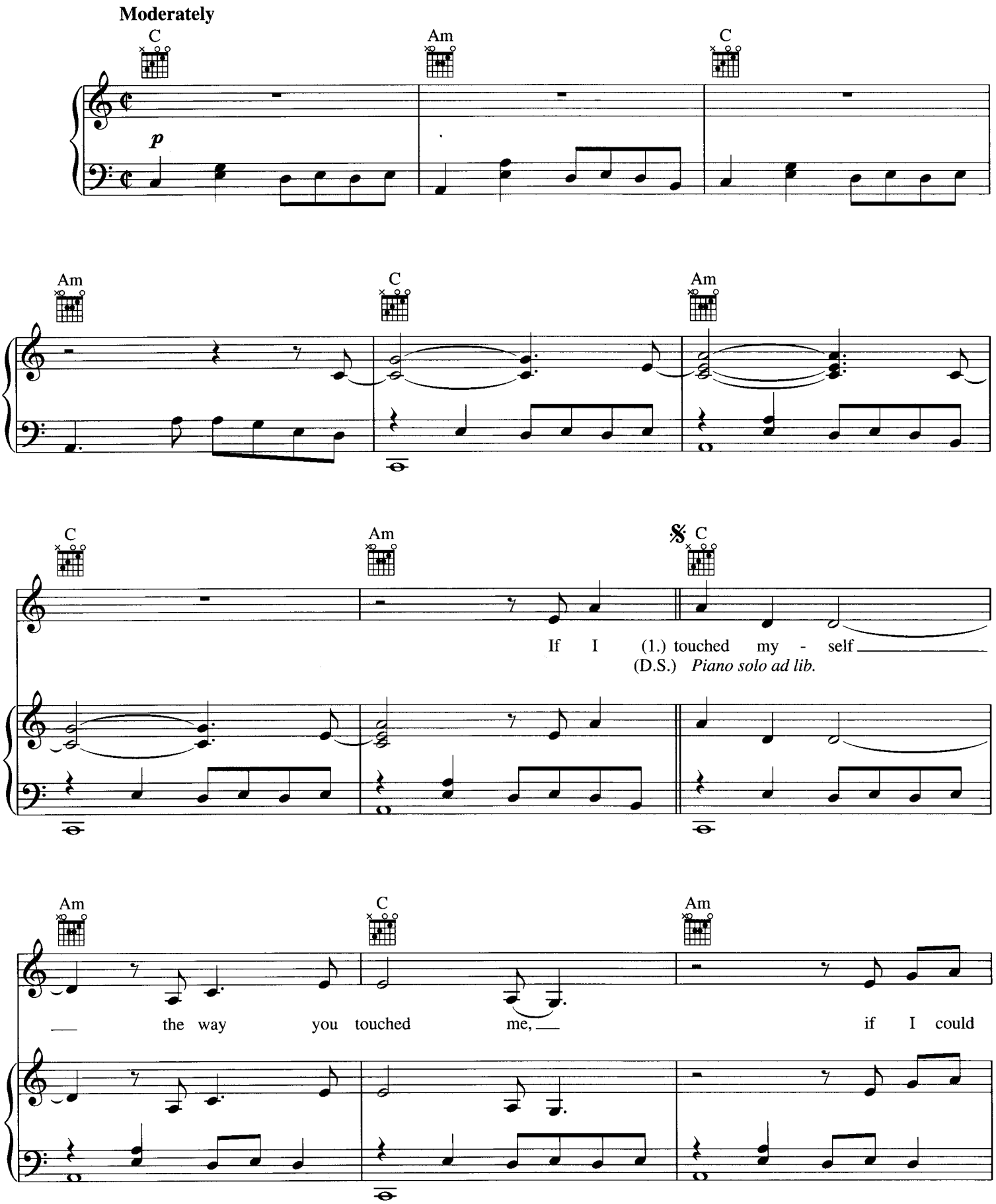

F
G
F
Ah, ah, oh, ooh.
G
F
Fmaj7
G
Young blood, young bone, old ghosts
Fmaj7
G
D.S. al Coda
go home.
Band of gold,
CODA
F
Dm
Drown the last of our


Am
match - es, burn the rest of each
C
oth - er. You were strong - est when I
E7
ached for breath through the thick of smoke we fi - nal - ly smoth -
F
Fmaj7
- er. Oh, oh,
(1.) ah, ah,
(2., 3.) young bone,


G
Fmaj7
ah, ah, ah, ah.
old ghosts, go 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



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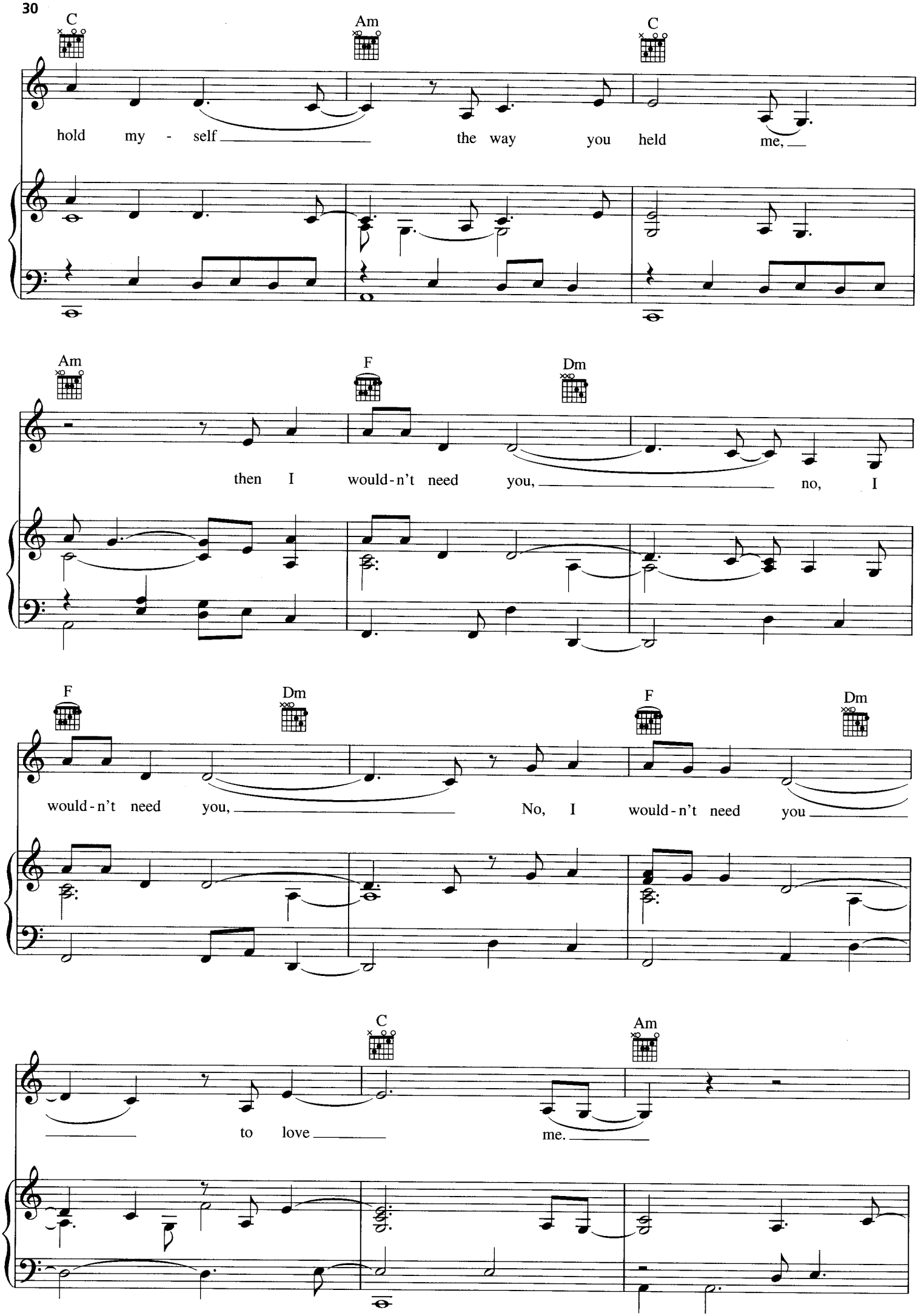
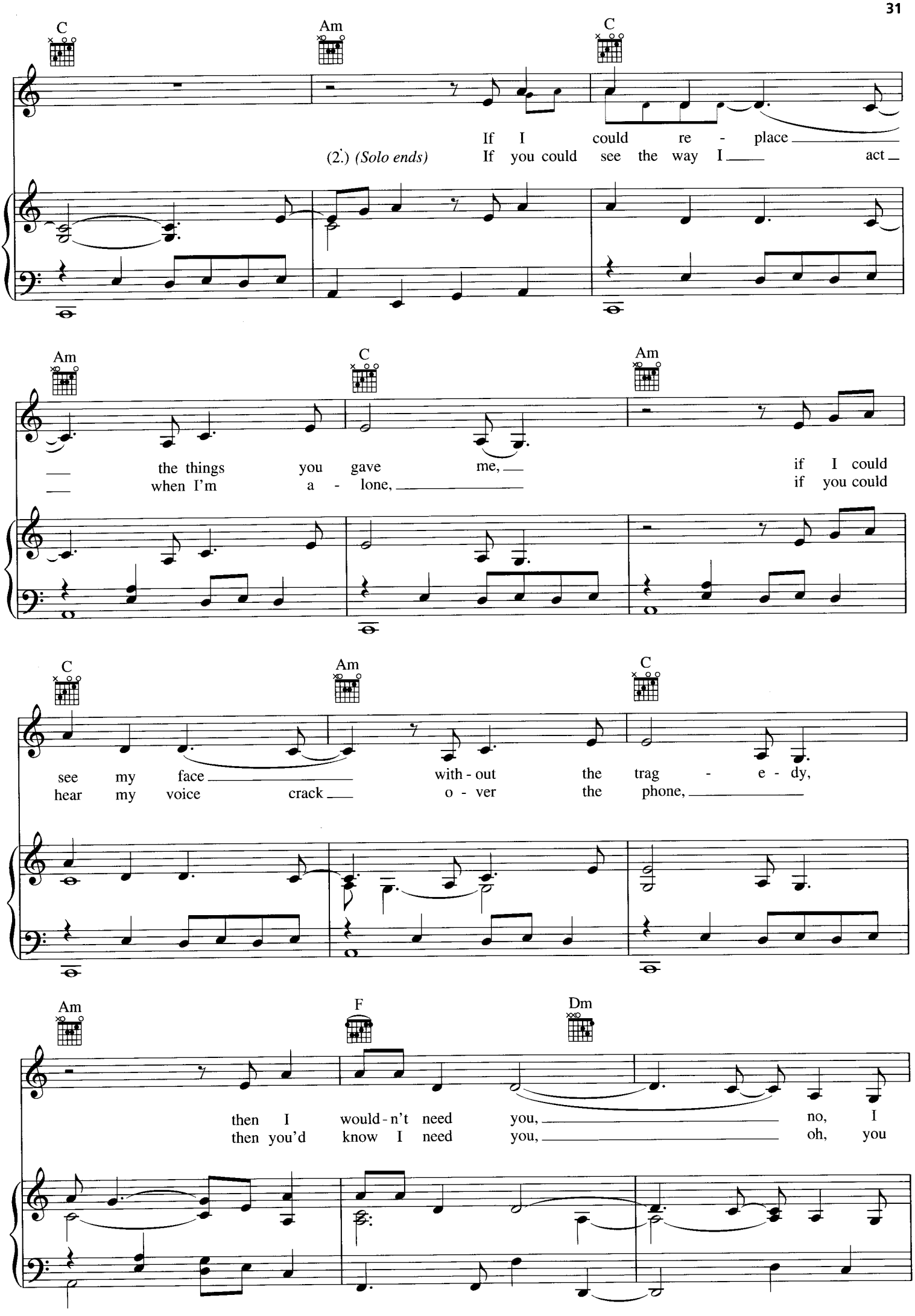
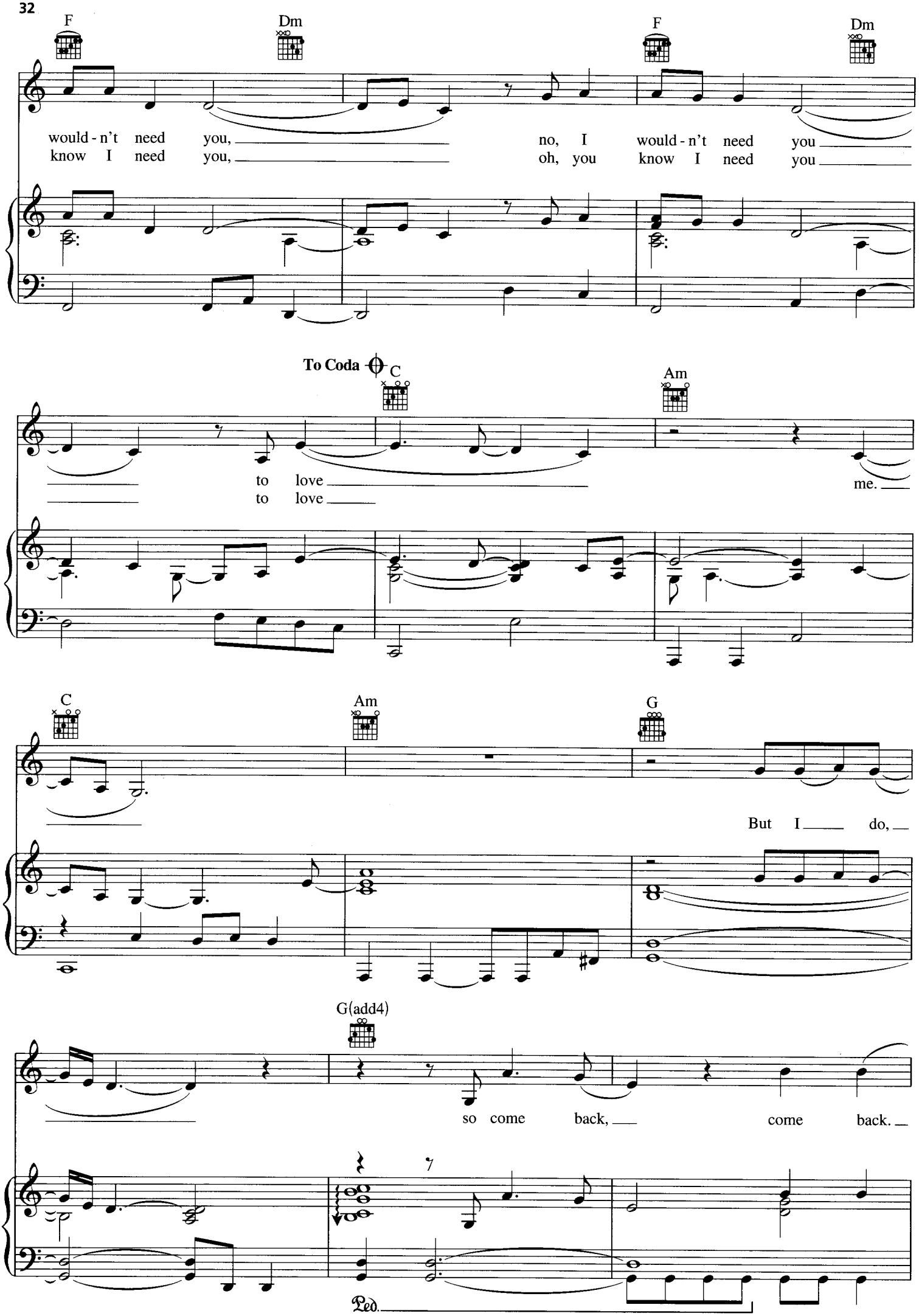
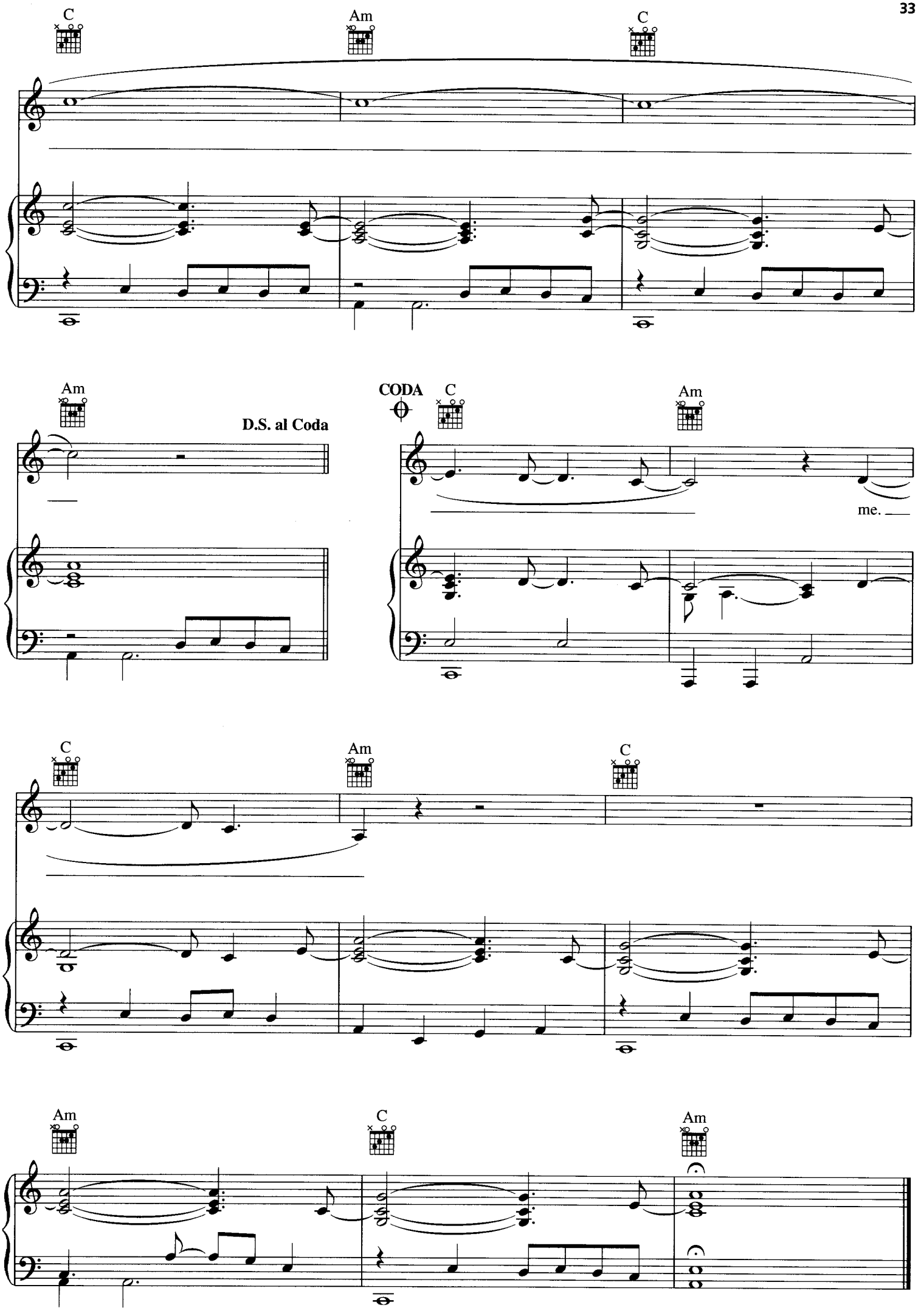

C
Am
C
hold my - self
the way you held me,
Am
F
Dm
then I would-n't need you,
no, I
F
Dm
F
Dm
would-n't need you,
No, I would-n't need you
C
Am
to love
me.


C
Am
C
If I could re - place
(2.) (Solo ends)
If you could see the way I act
Am
C
Am
the things you gave me,
when I'm a - lone,
if I could
if you could
C
Am
C
see my face
hear my voice crack
with - out the trag - e - dy,
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

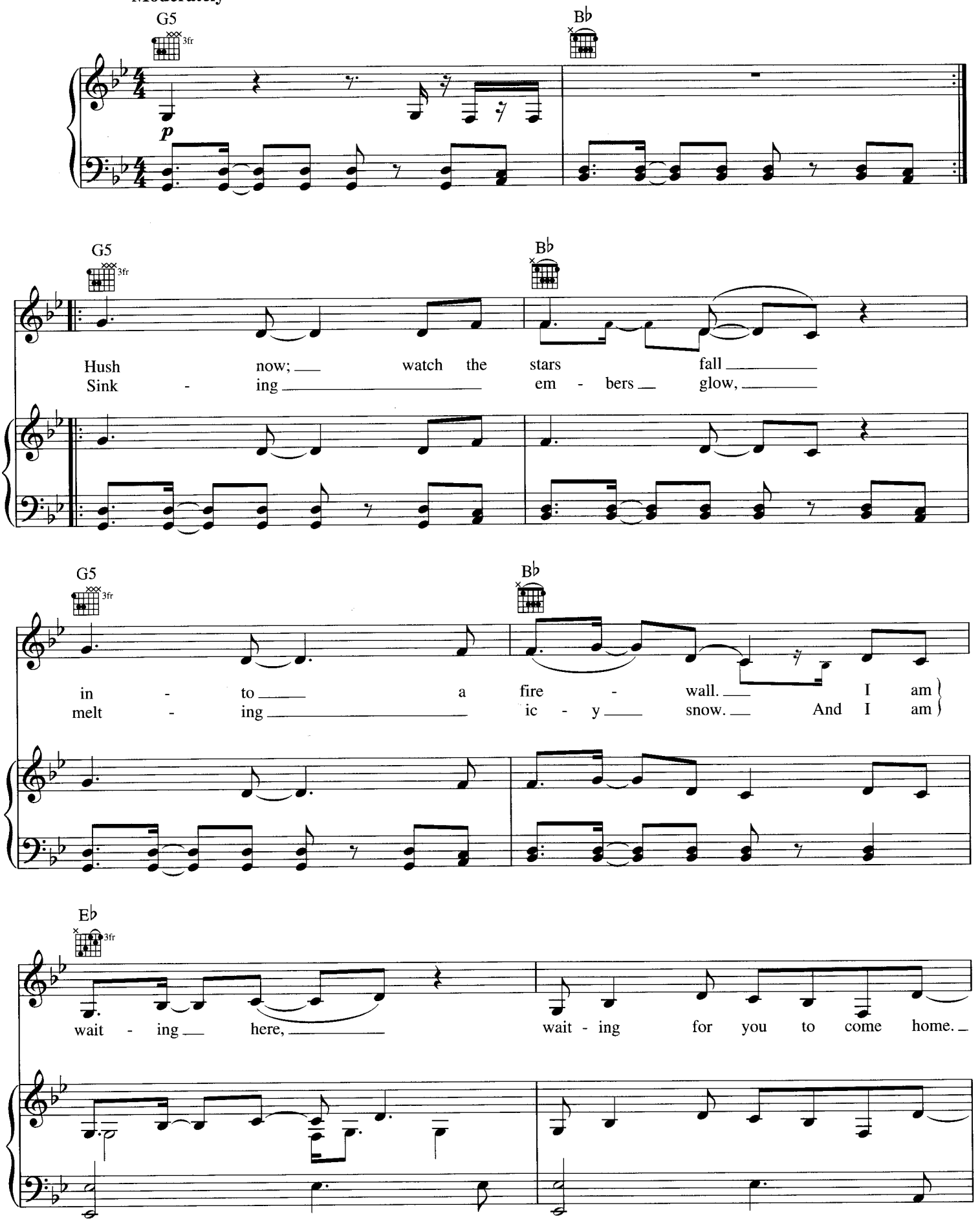

F
Dm
F
Dm
would - n't need you, no, I would - n't need you
know I need you, oh, you know I need you
To Coda
C
Am
to love me.
to love
C
Am
G
But I do,
G(add4)
so come back, come back.
Ped.


C
Am
C
Am
D.S. al Coda
CODA
C
Am
me.
C
Am
C
Am
C
Am

WAITING

Words and Music by
NORAH JONES

Moderately



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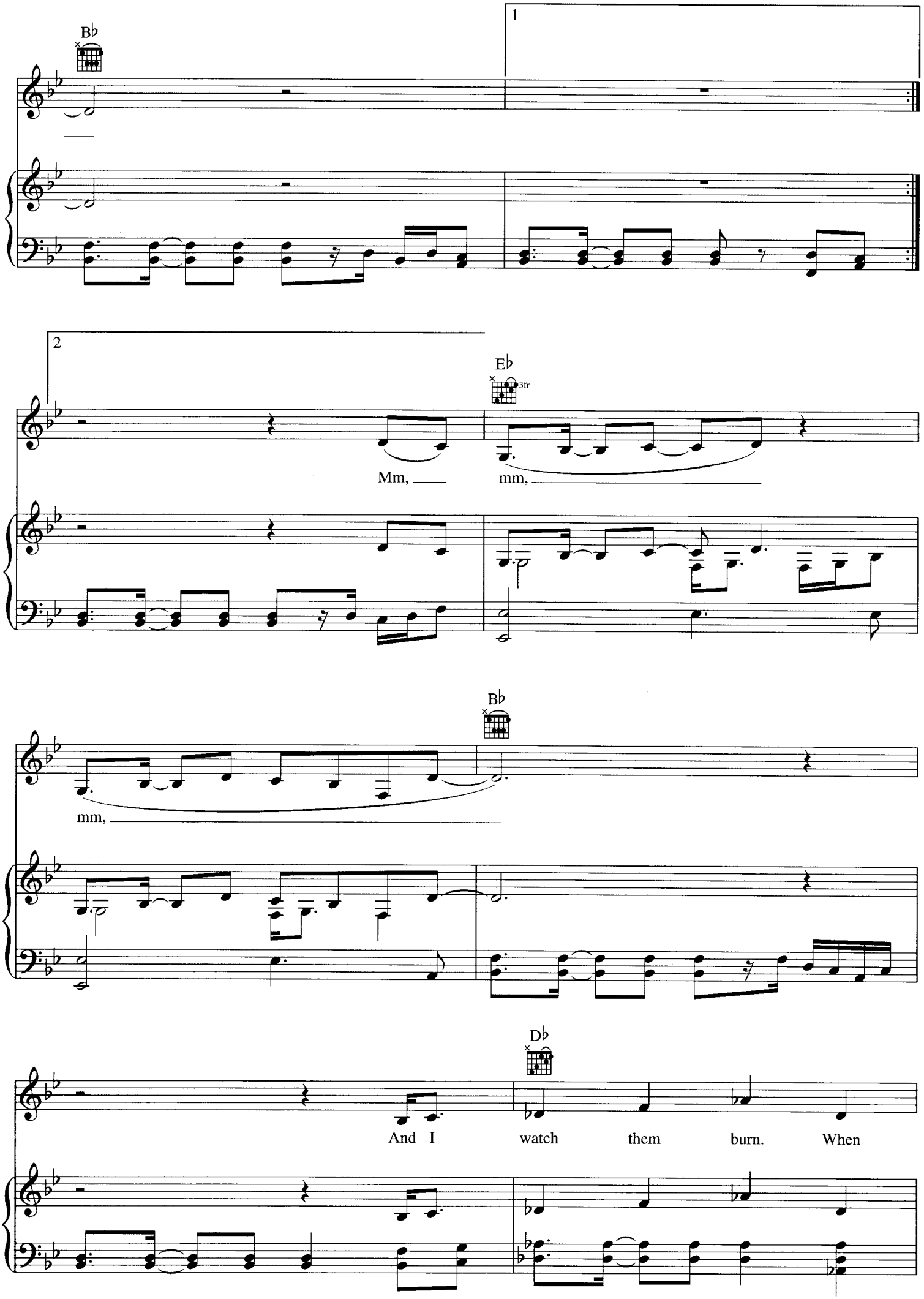
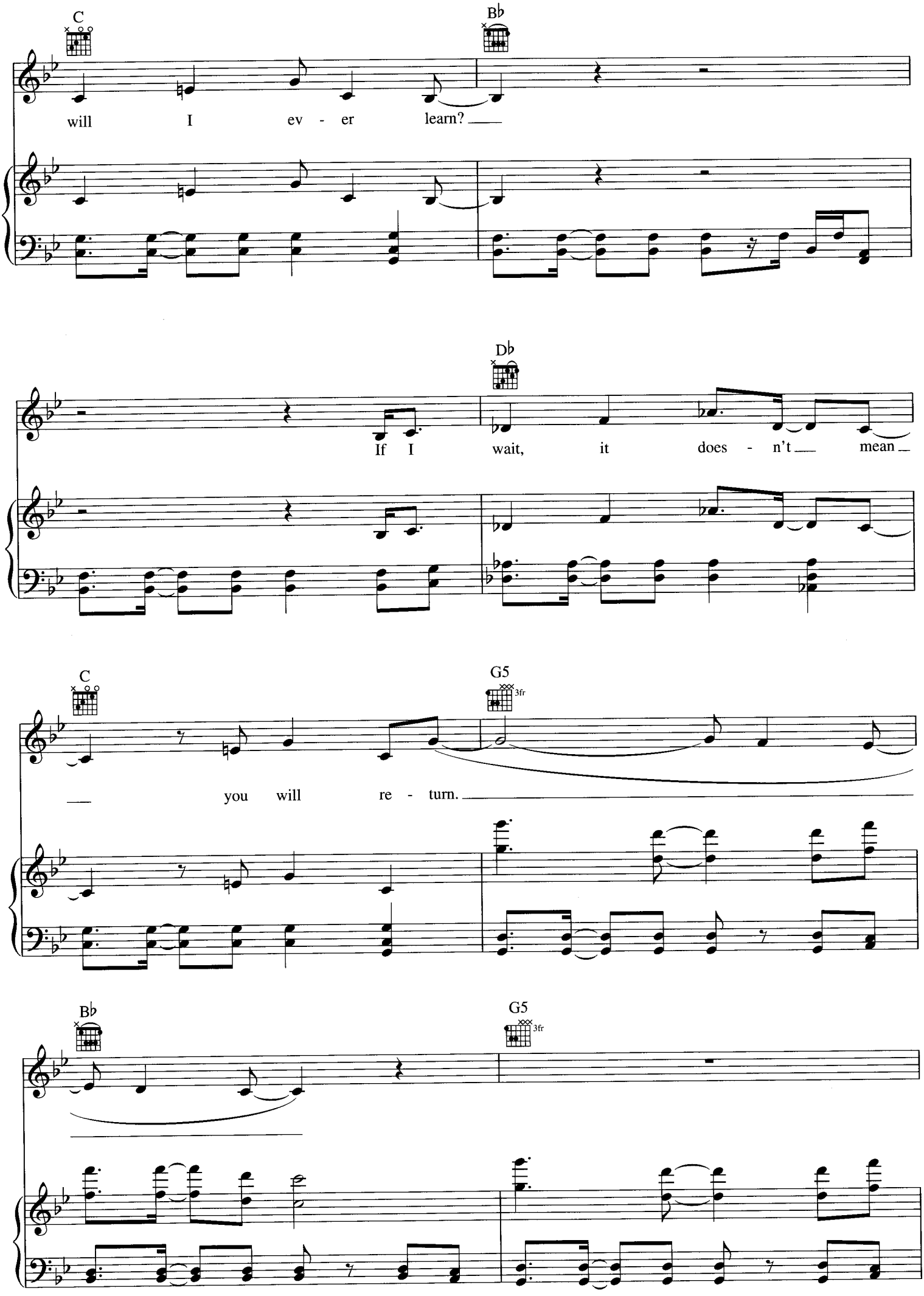
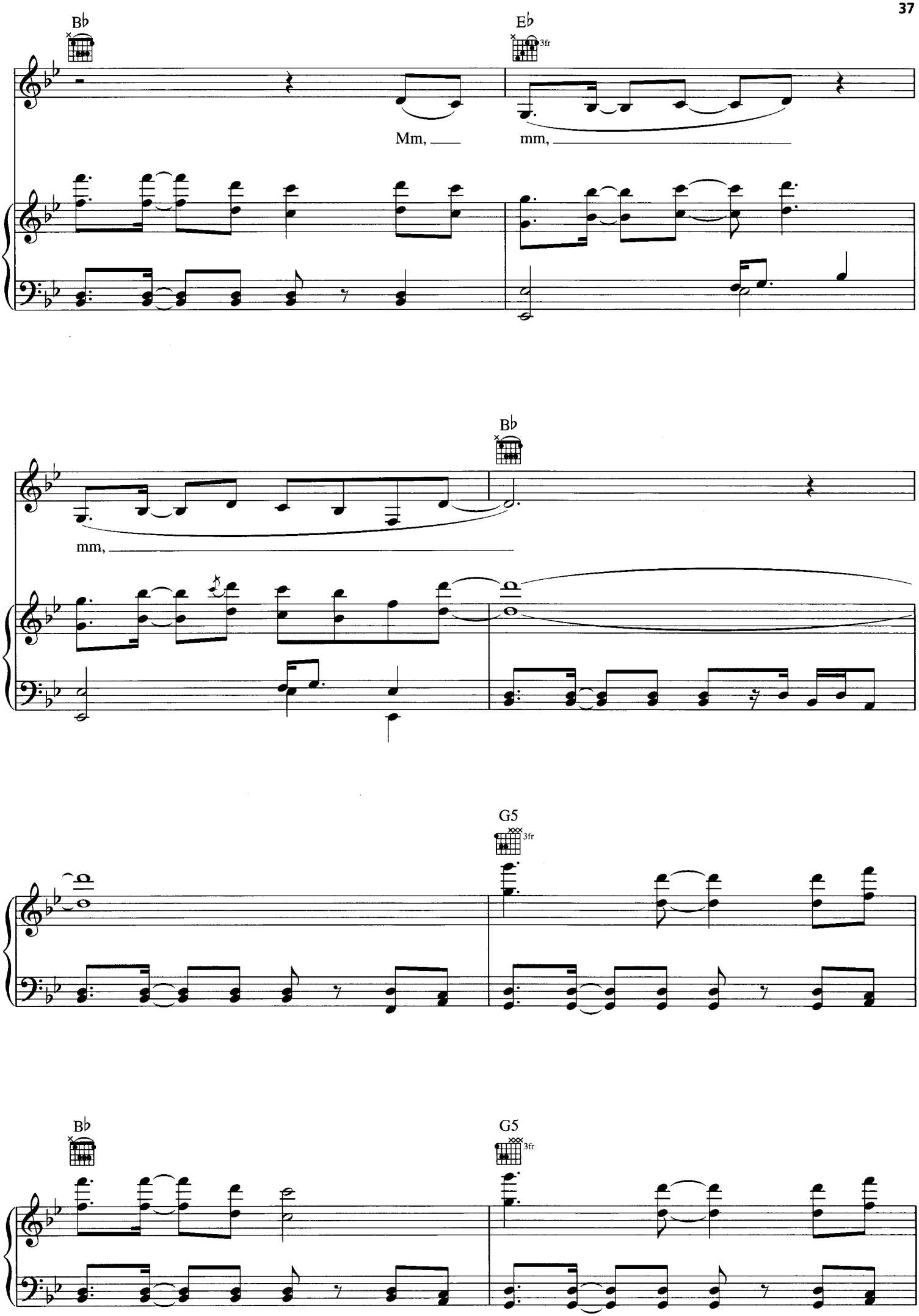
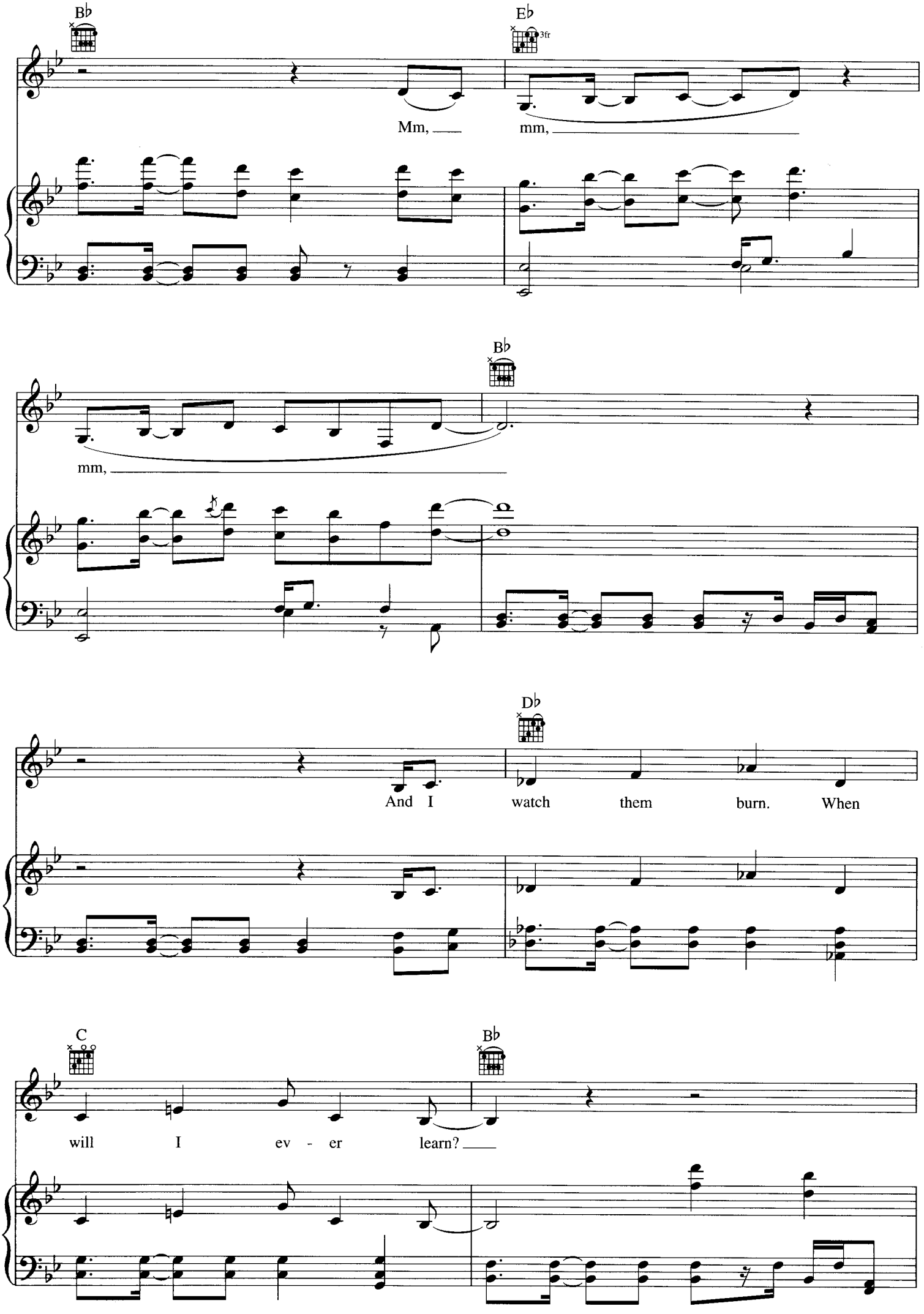
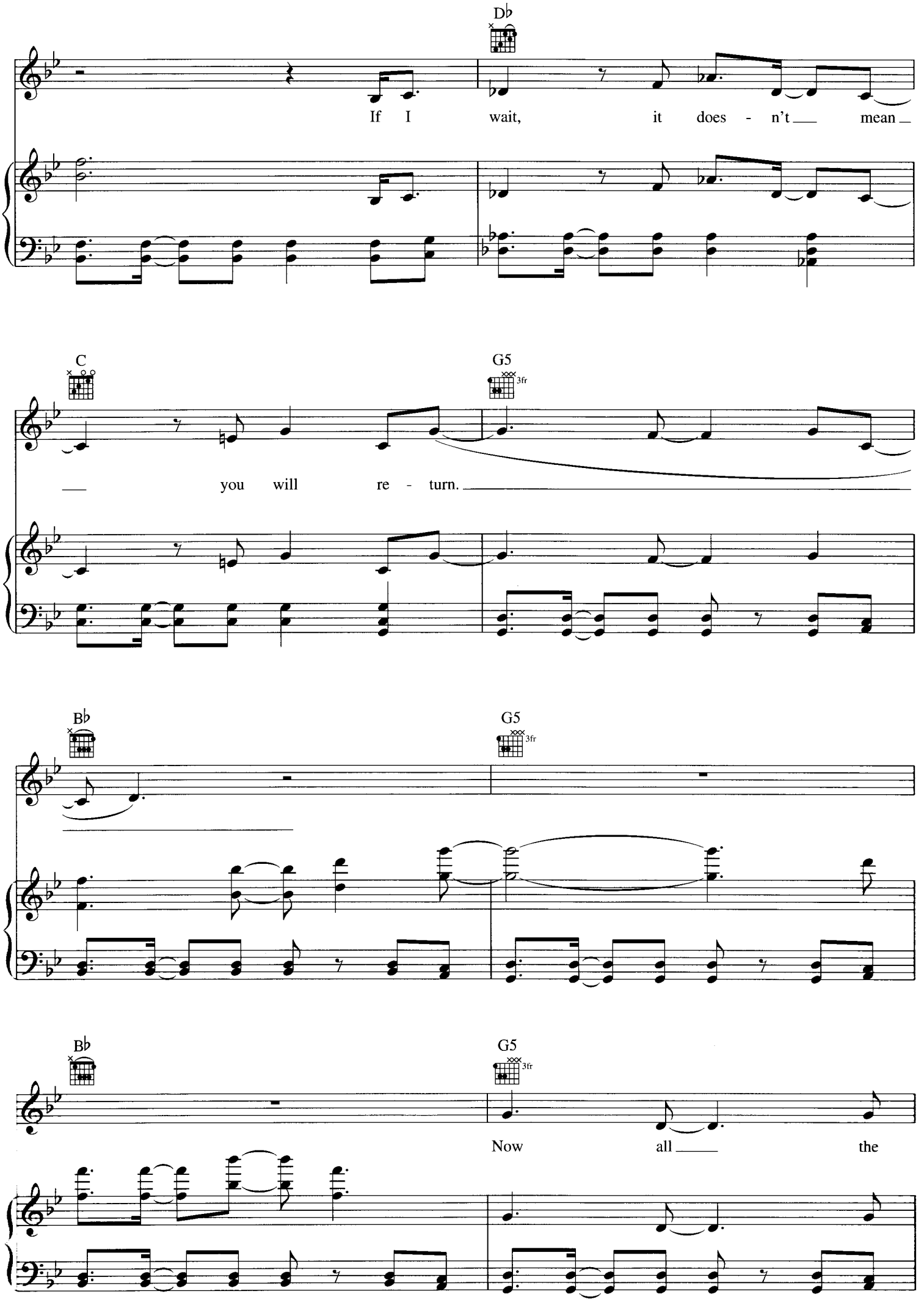
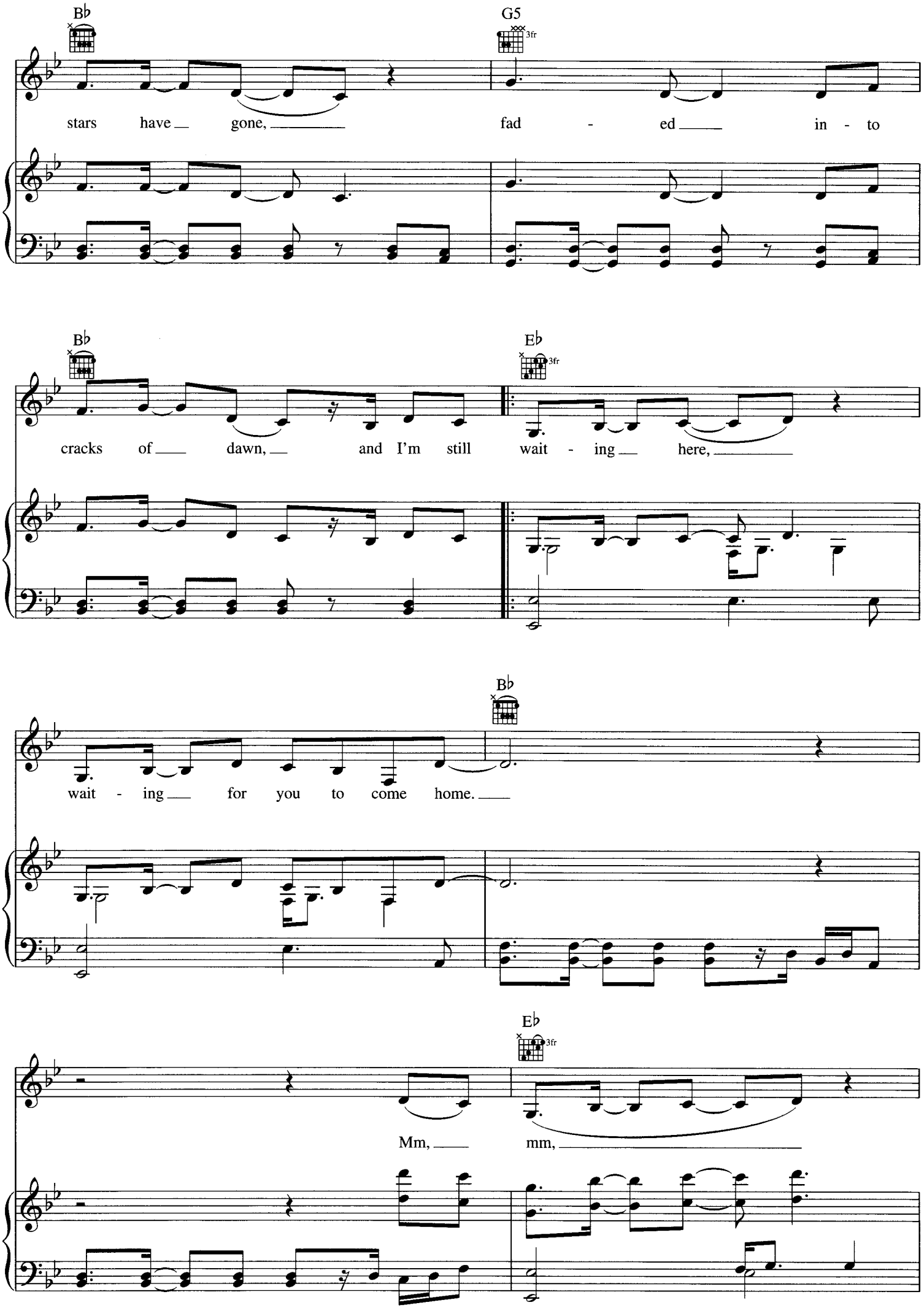

B♭
1
2
E♭
3fr
Mm,
mm,
B♭
mm,
D♭
And I watch them burn. When

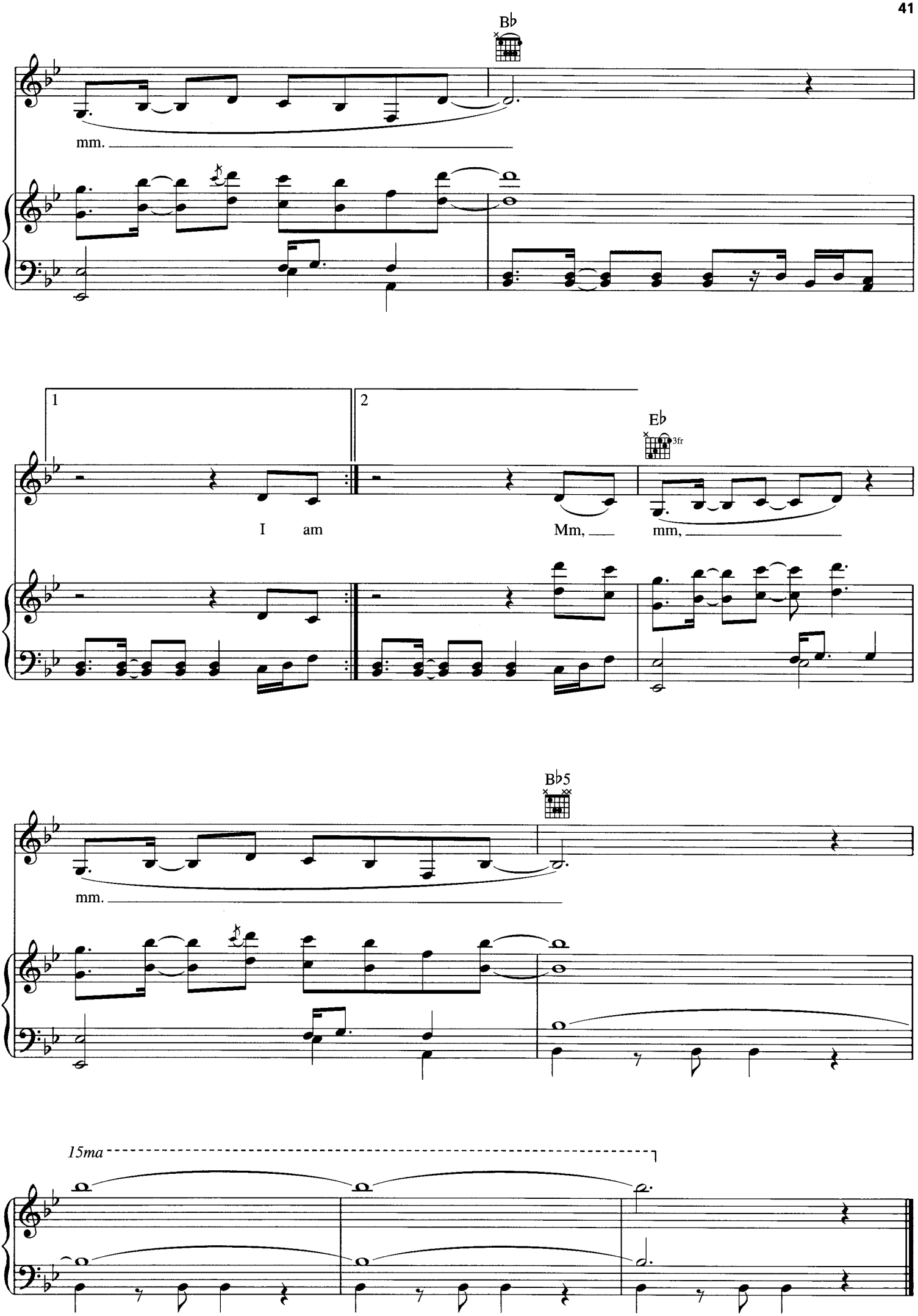

C
B♭
will I ev - er learn?
D♭
If I wait, it does - n't mean
C
G5
3fr
you will re - turn.
B♭
G5
3fr


B♭
E♭
3fr
Mm,
mm,
B♭
mm,
G5
3fr
B♭
G5
3fr


B♭
E♭
3fr
Mm,
mm,
B♭
mm,
D♭
And I watch them burn. When
C
B♭
will I ev - er learn?

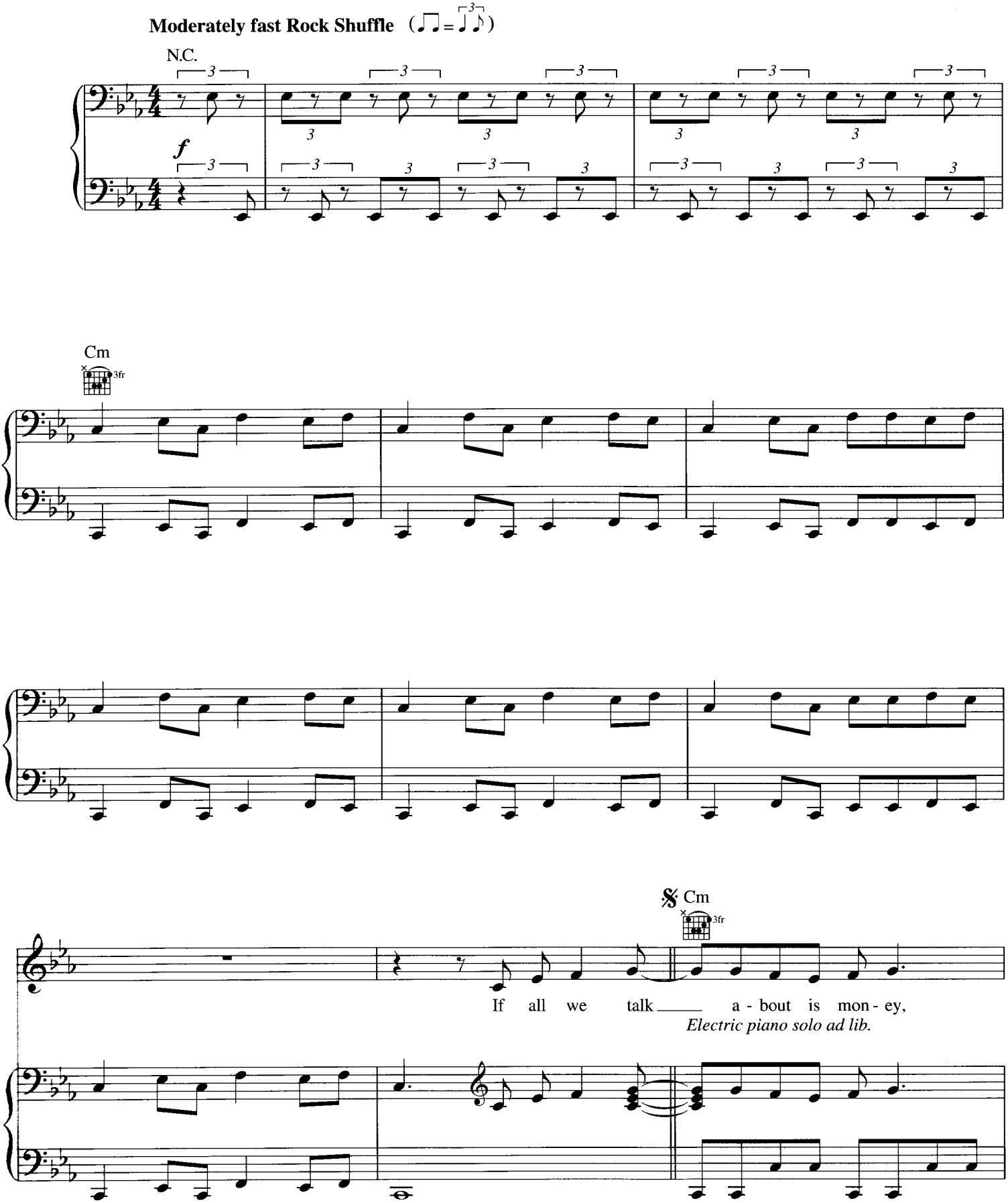

D♭
If I wait, it does - n't mean
C
G5
3fr
you will re - turn.
B♭
G5
3fr
B♭
G5
3fr
Now all the


B♭
G5
3fr
stars have gone, fad - ed in - to
B♭
E♭
3fr
cracks of dawn, and I'm still wait - ing here,
B♭
wait - ing for you to come home.
E♭
3fr
Mm, mm,


B♭
mm.
1
2
E♭
3fr
I am
Mm,
mm,
B♭5
mm.
15ma

IT'S GONNA BE

Words and Music by
NORAH JONES



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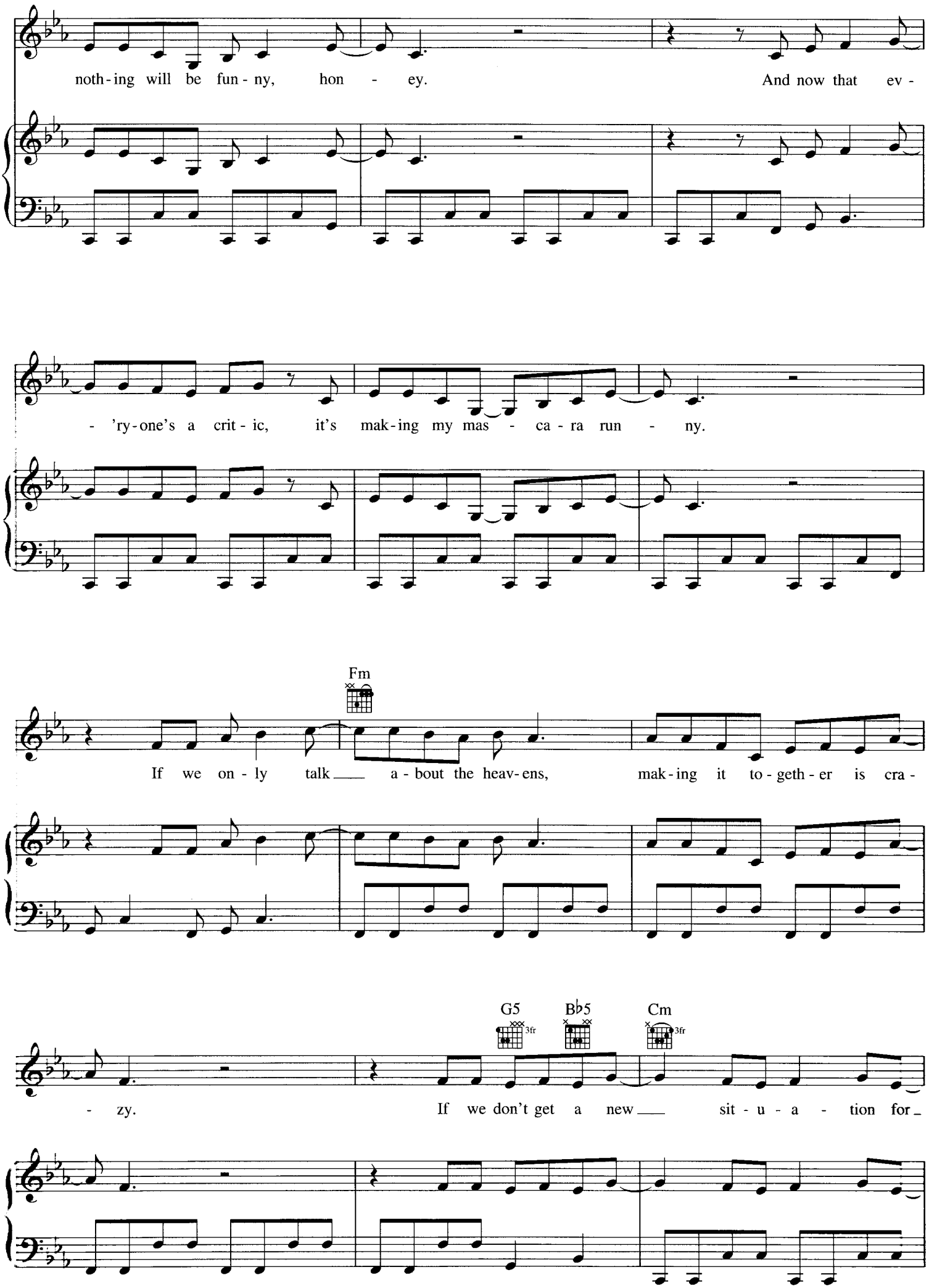
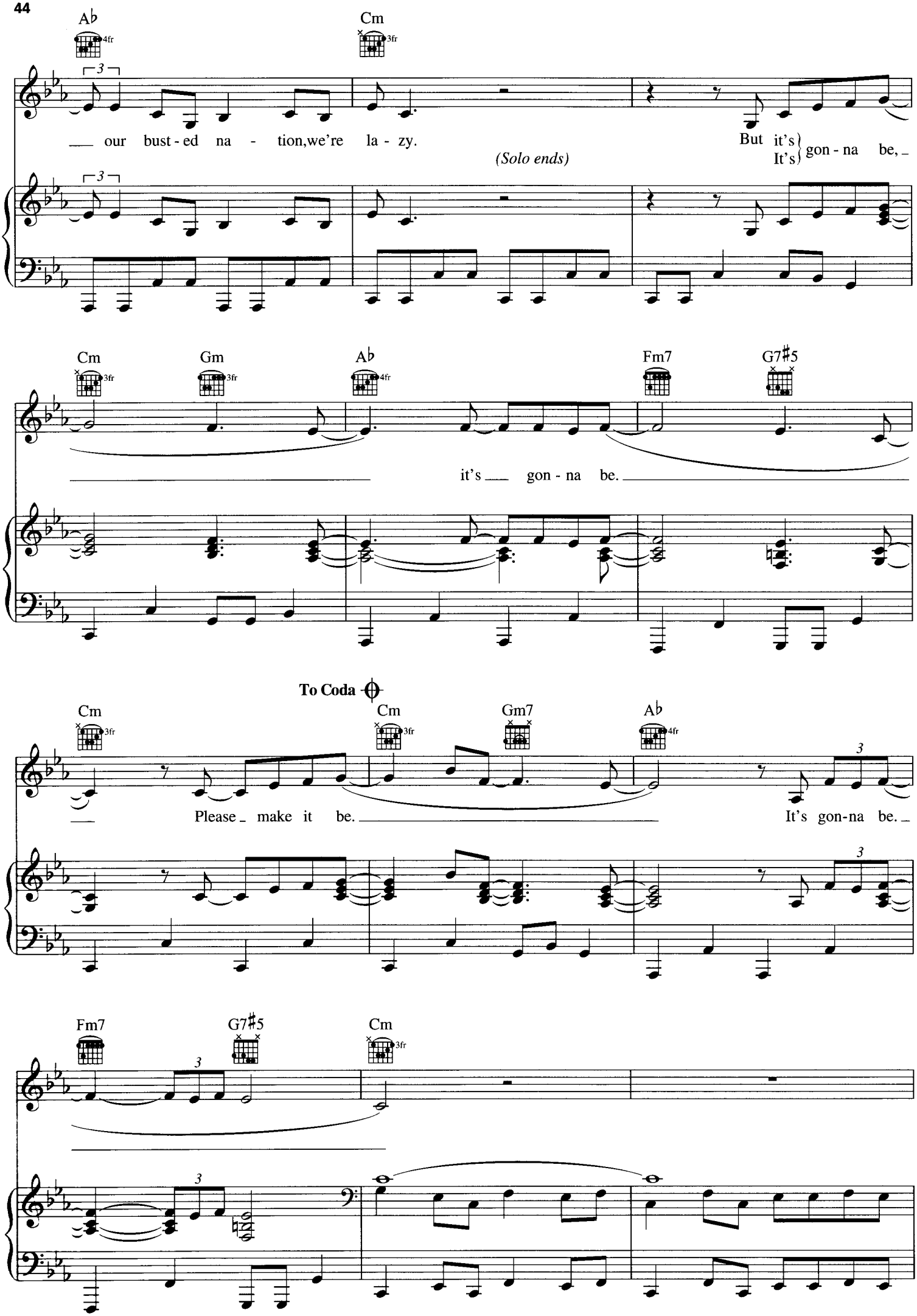
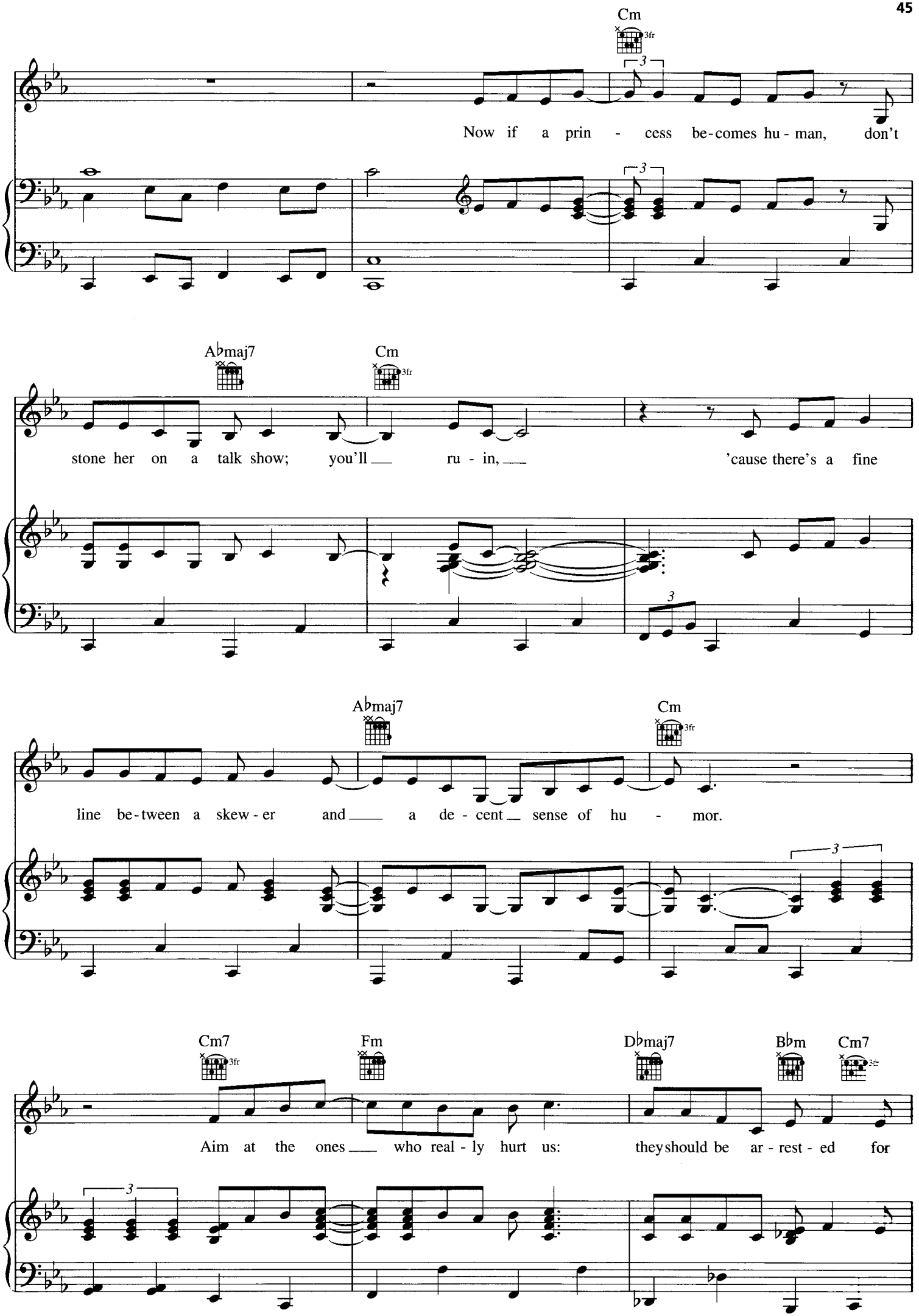
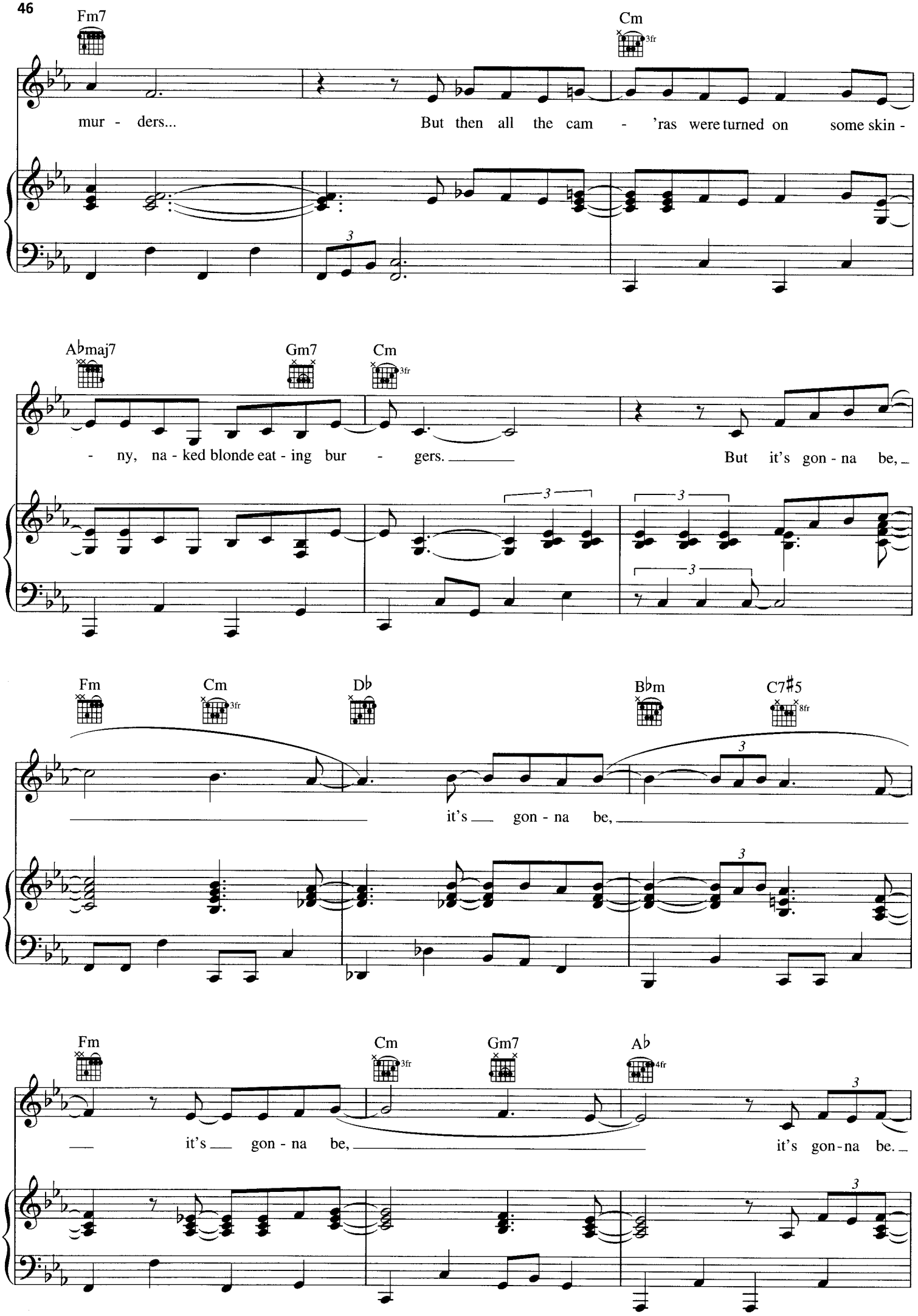
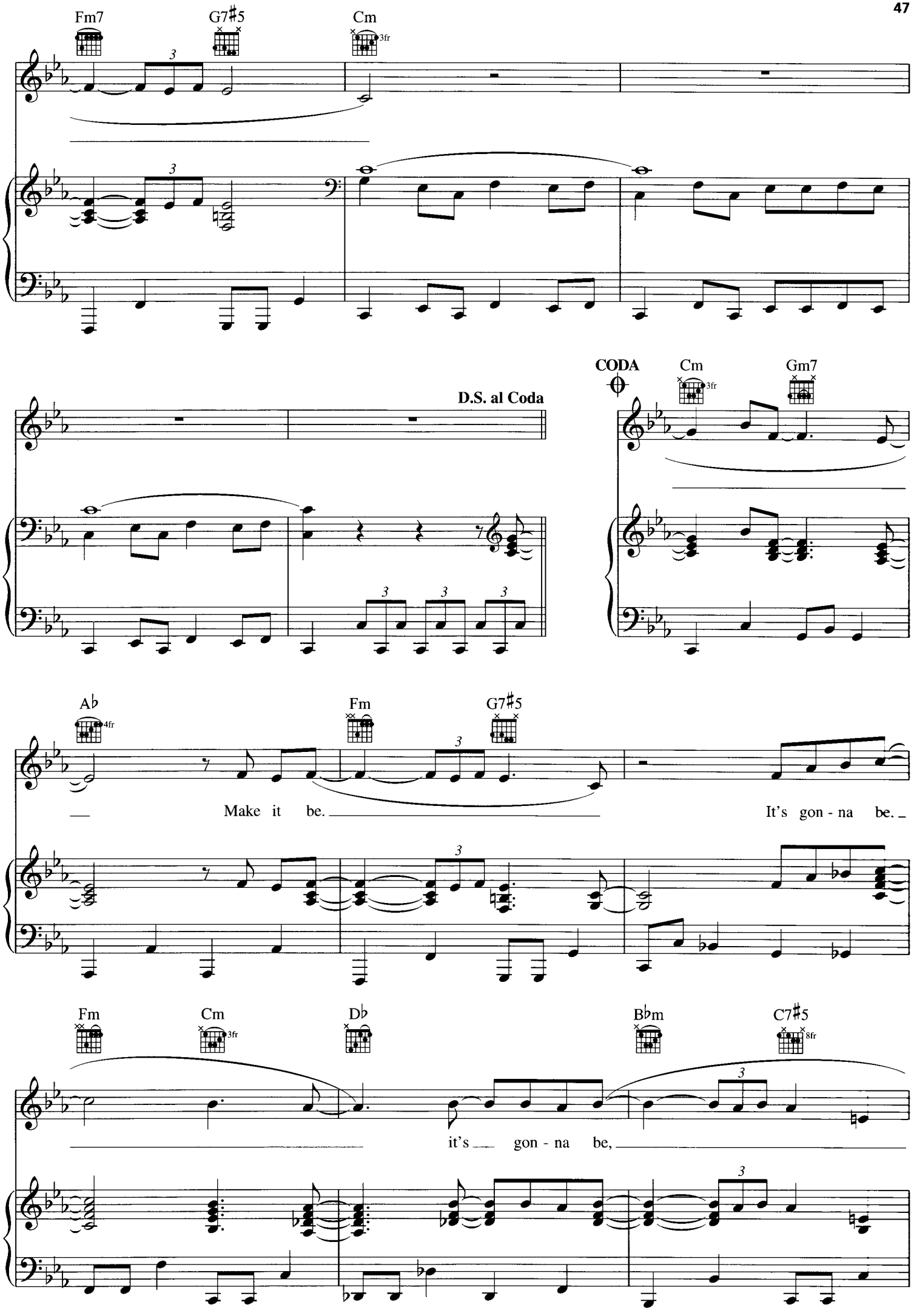
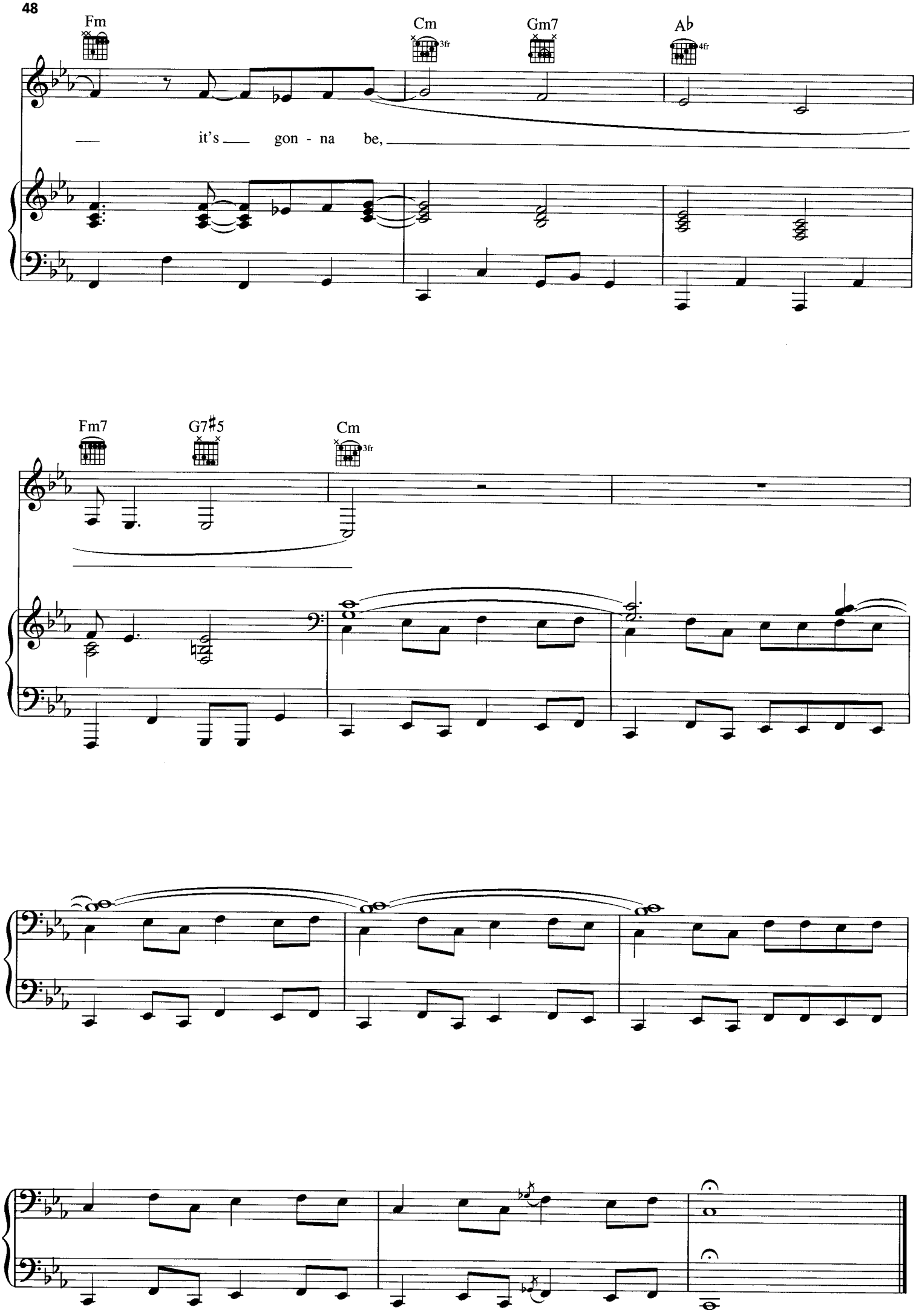

noth-ing will be fun-ny, hon - ey. And now that ev -
- 'ry-one's a crit-ic, it's mak-ing my mas - ca-ra run - ny.
Fm
If we on-ly talk a-bout the heav-ens, mak-ing it to-geth-er is cra -
G5
3fr
B♭5
Cm
3fr
- zy. If we don't get a new sit-u-a-tion for


Ab
Cm
our bust - ed na - tion, we're la - zy.
(Solo ends)
But it's
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
3fr
Now if a prin - cess be-comes hu - man, don't
A♭maj7
Cm
3fr
stone her on a talk show; you'll ___ ru - in, ___ 'cause there's a fine
A♭maj7
Cm
3fr
line be-tween a skew - er and ___ a de - cent ___ sense of hu - mor.
Cm7
3fr
Fm
D♭maj7
B♭m
Cm7
3fr
Aim at the ones ___ who real - ly hurt us: they should be ar - rest - ed for


Fm7
Cm
3fr
mur - ders...
But then all the cam - 'ras were turned on some skin -
A♭maj7
Gm7
Cm
3fr
- ny, na - ked blonde eat - ing bur - gers.
But it's gon - na be,
Fm
Cm
3fr
D♭
B♭m
C7♯5
8fr
it's gon - na be,
Fm
Cm
3fr
Gm7
A♭
4fr
it's gon - na be,
it's gon - na be.

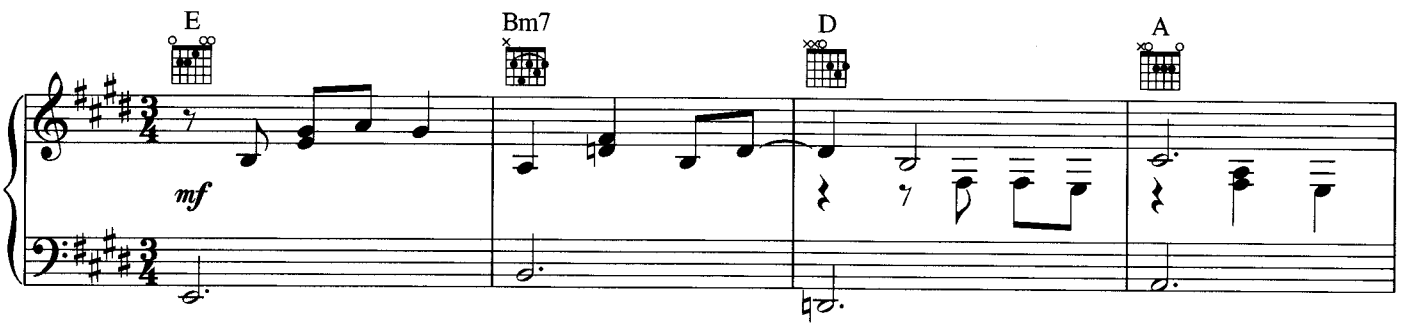

Fm7
G7♯5
Cm
3fr
D.S. al Coda
CODA
Cm
3fr
Gm7
A♭
4fr
Fm
G7♯5
Make it be.
It's gon - na be.
Fm
Cm
3fr
D♭
B♭m
C7♯5
8fr
it's gon - na be,

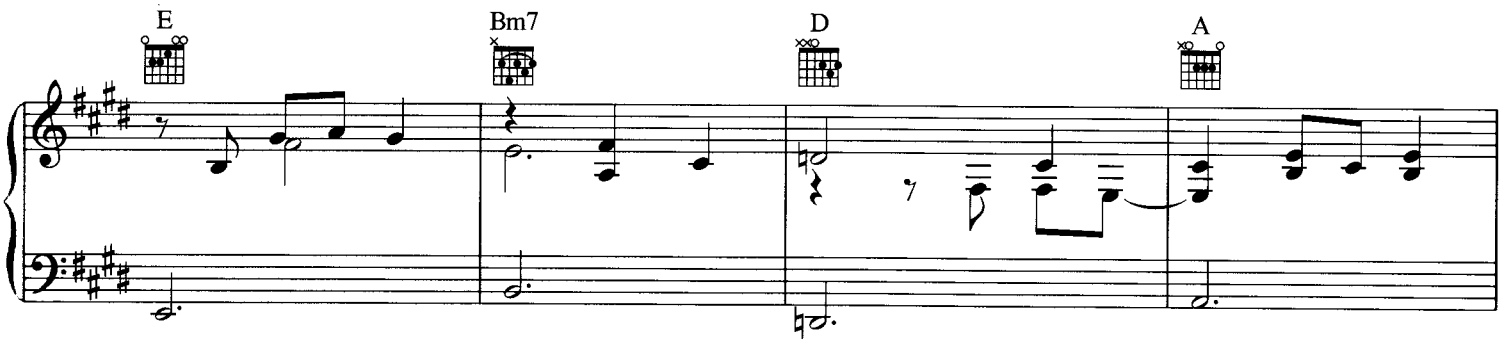

Fm
Cm
3fr
Gm7
Ab
4fr
it's gon - na be,
Fm7
G7♯5
Cm
3fr

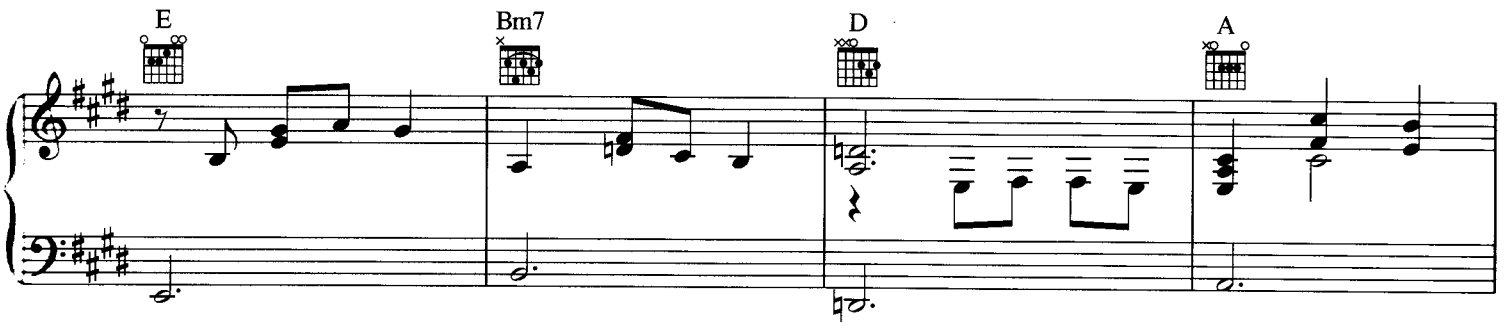
YOU'VE RUINED ME

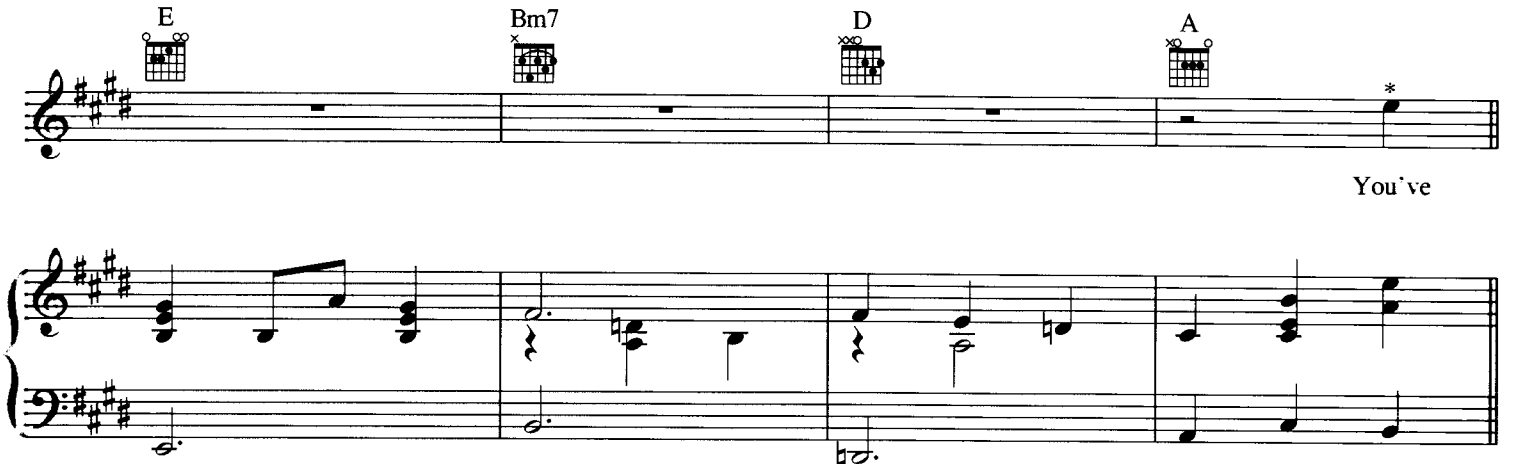
Words and Music by
NORAH JONES

Moderately (♩♩ = ♩³♪)









* *Lead vocal written an octave higher than sung.*

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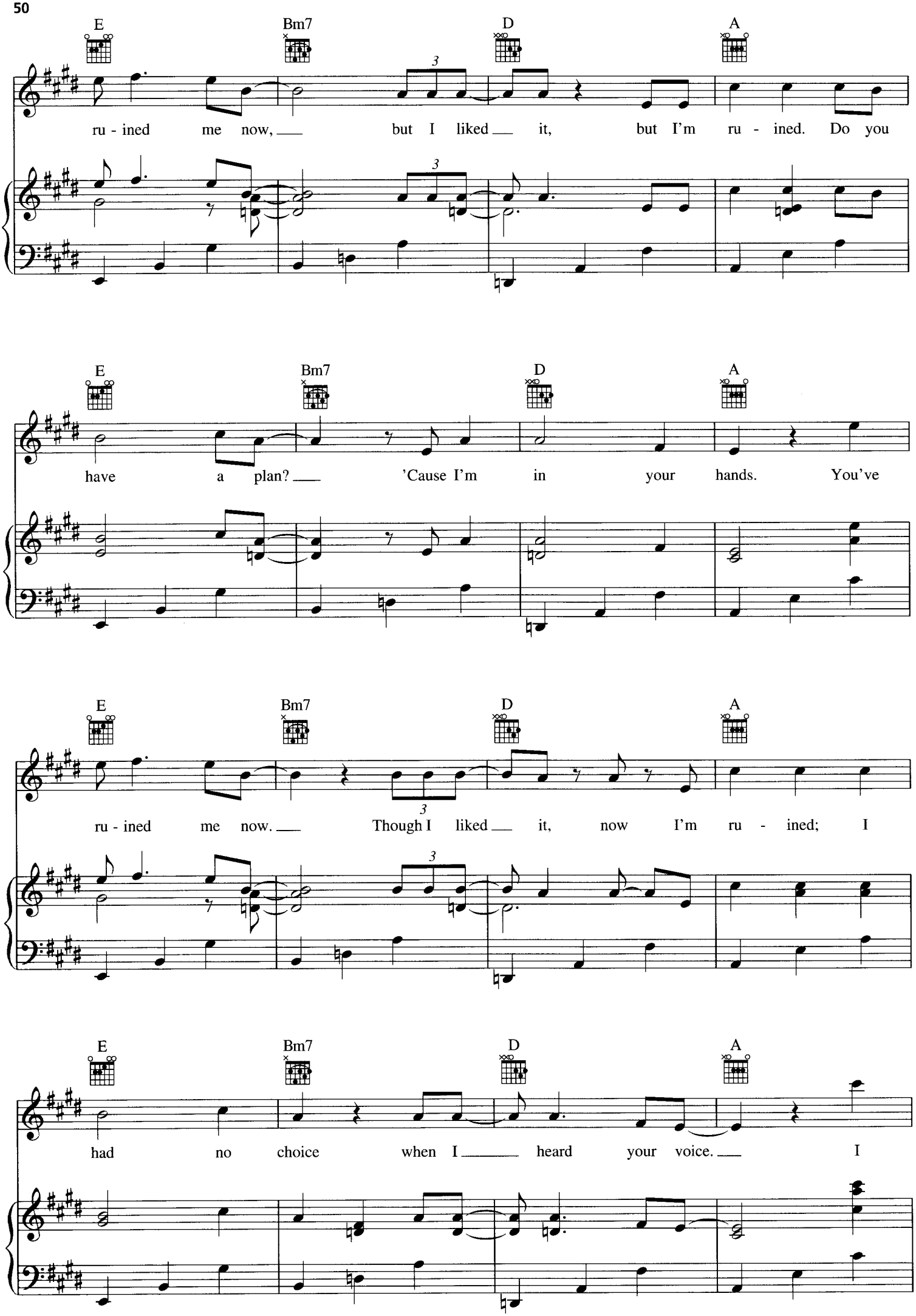
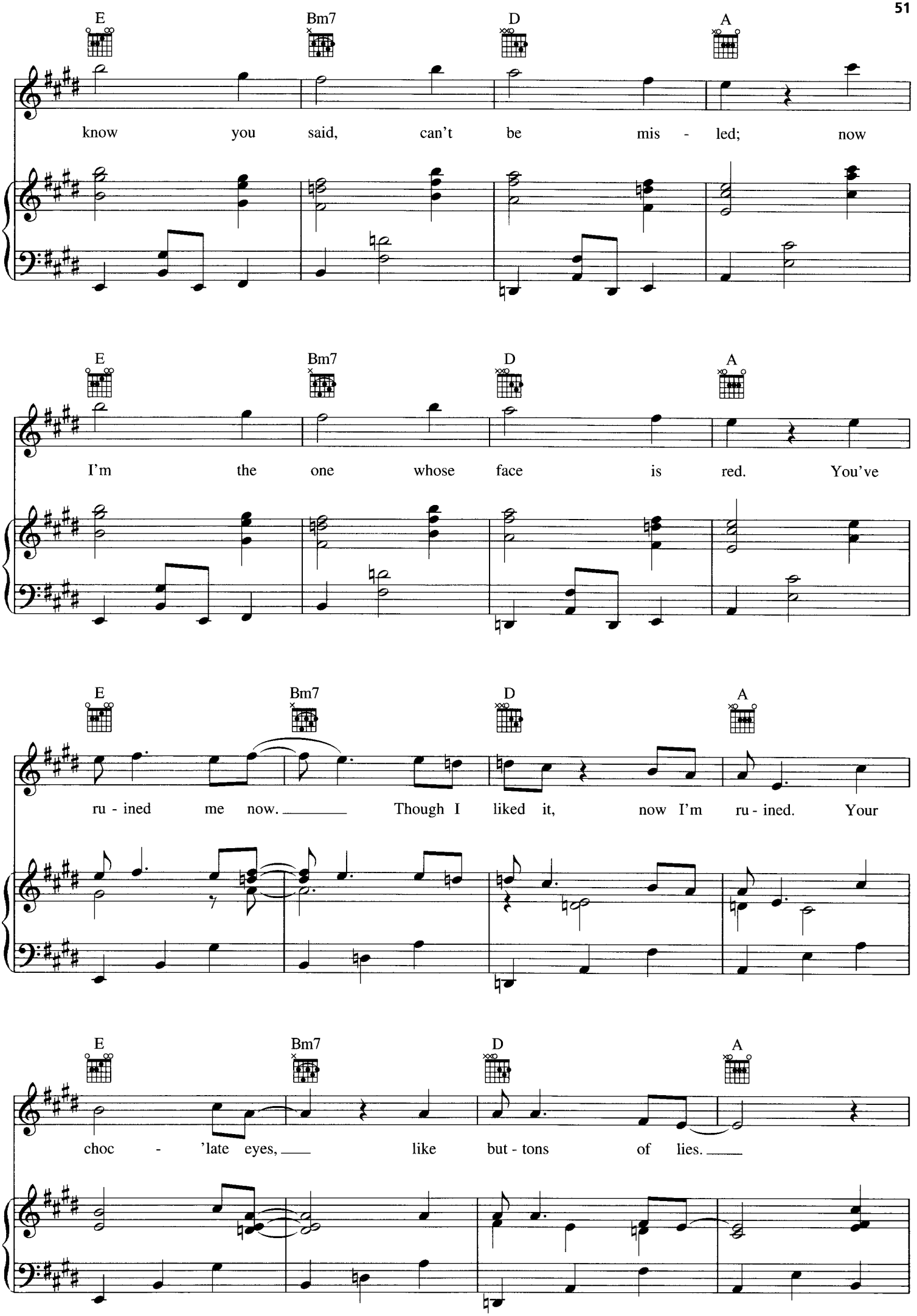
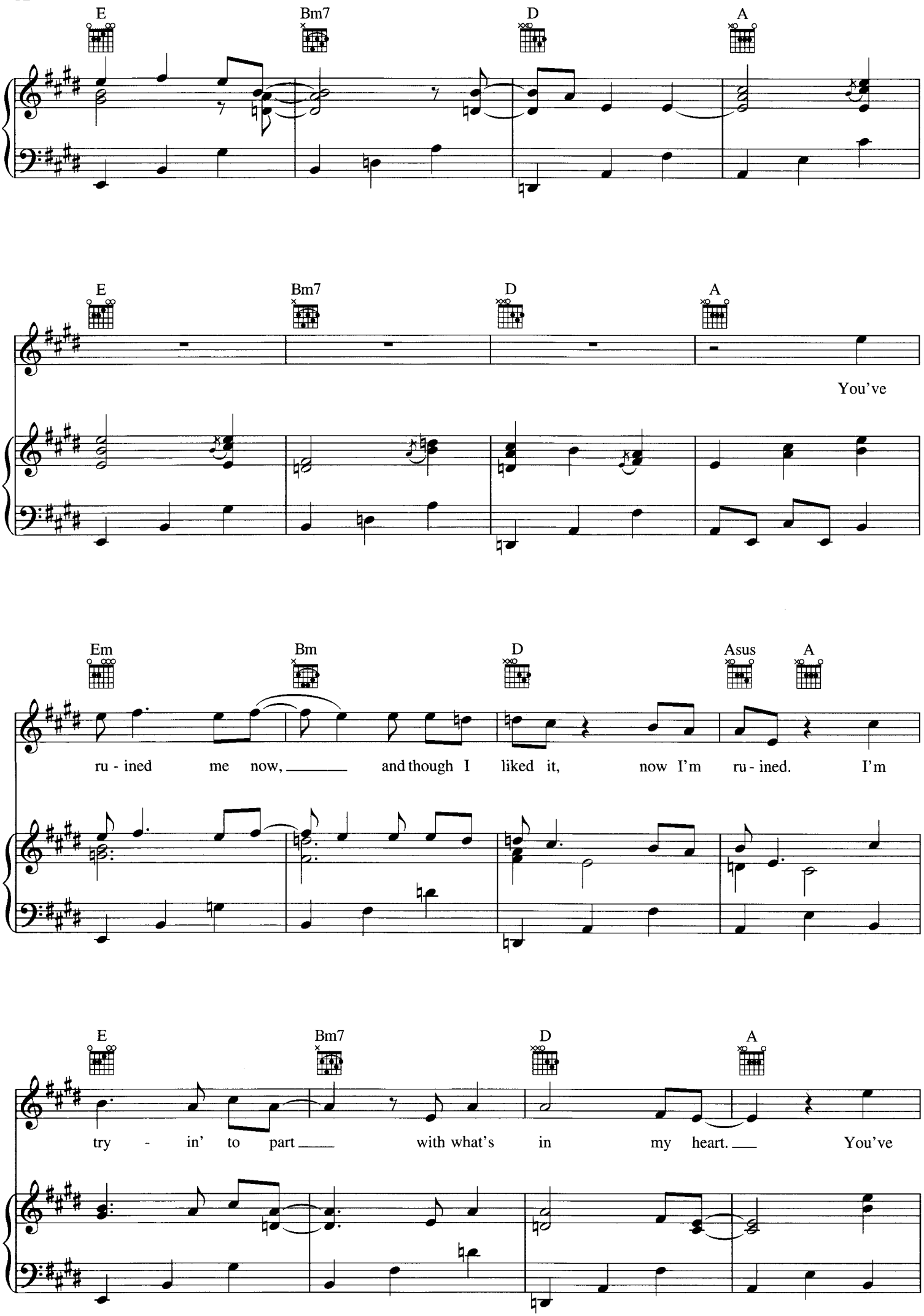
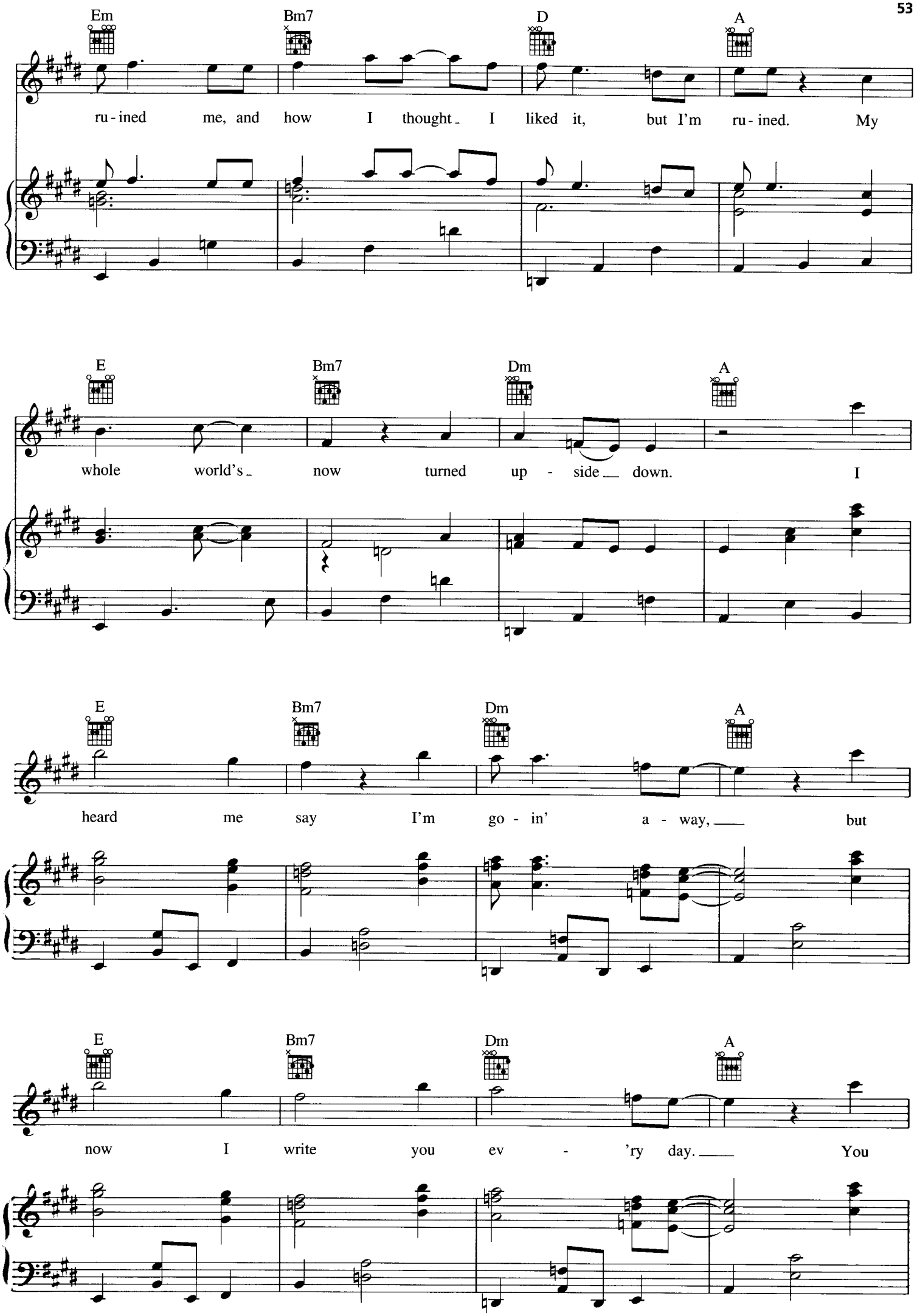
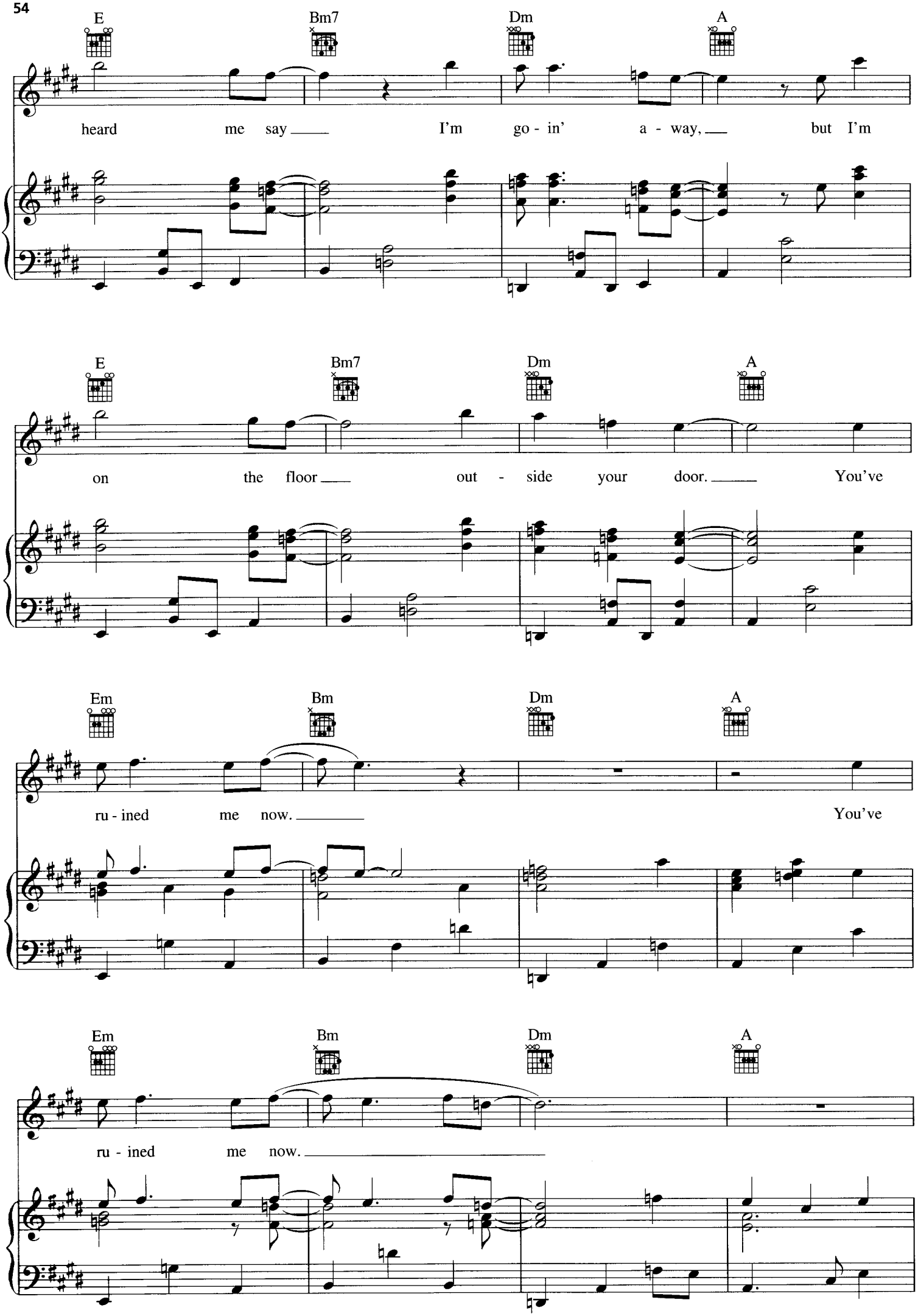
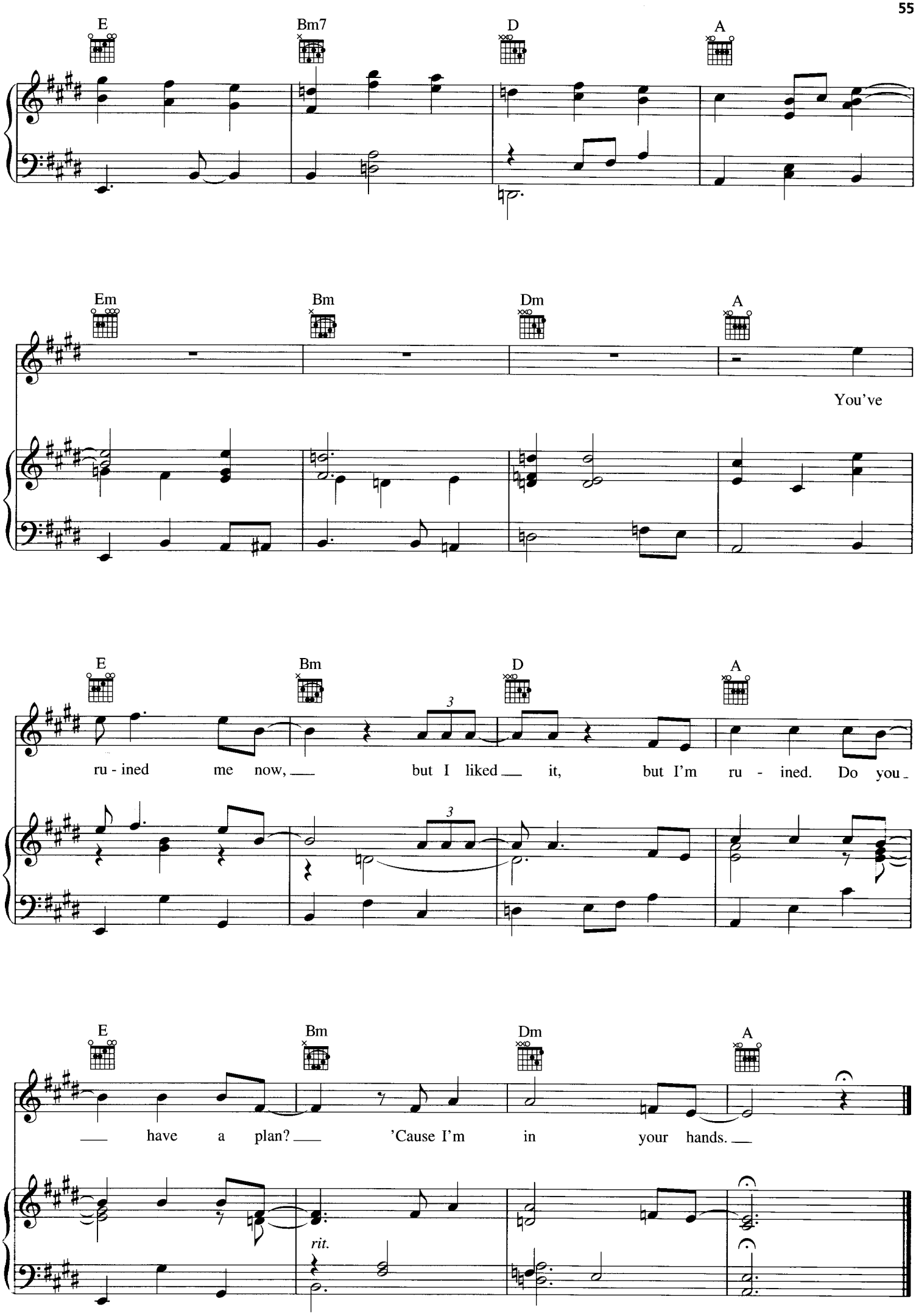

E
Bm7
D
A
ru - ined me now, but I liked it, but I'm ru - ined. Do you
have a plan? 'Cause I'm in your hands. You've
ru - ined me now. Though I liked it, now I'm ru - ined; I
had no choice when I heard your voice. I


E
Bm7
D
A
know you said, can't be mis - led; now
I'm the one whose face is red. You've
ru - ined me now. Though I liked it, now I'm ru - ined. Your
choc - 'late eyes, like but - tons of lies.


E
Bm7
D
A
You've
Em
Bm
Asus
ru - ined me now, and though I liked it, now I'm ru - ined. I'm
try - in' to part with what's in my heart. You've

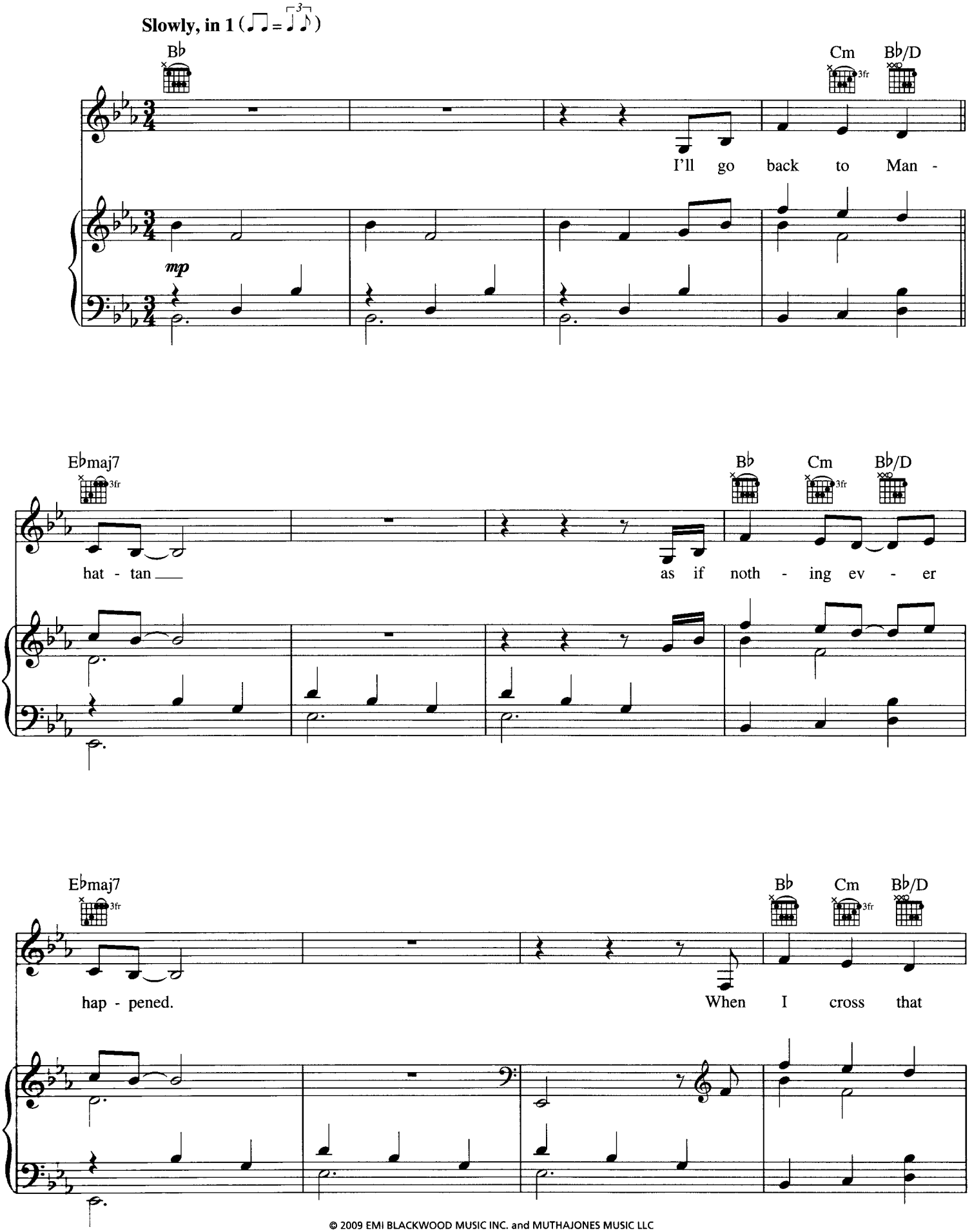

Em
Bm7
D
A
ru - ined me, and how I thought I liked it, but I'm ru - ined. My
E
Bm7
Dm
A
whole world's now turned up - side down. I
E
Bm7
Dm
A
heard me say I'm go - in' a - way, but
E
Bm7
Dm
A
now I write you ev - 'ry day. You


E
Bm7
Dm
A
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
Em
Bm
Dm
A
ru - ined me now. You've
Em
Bm
Dm
A
ru - ined me now.


E
Bm7
D
A
Em
Bm
Dm
A
You've
E
Bm
D
A
ru - ined me now, but I liked it, but I'm ru - ined. Do you
E
Bm
Dm
A
have a plan? 'Cause I'm in your hands.
rit.

BACK TO MANHATTAN

Words and Music by
NORAH JONES



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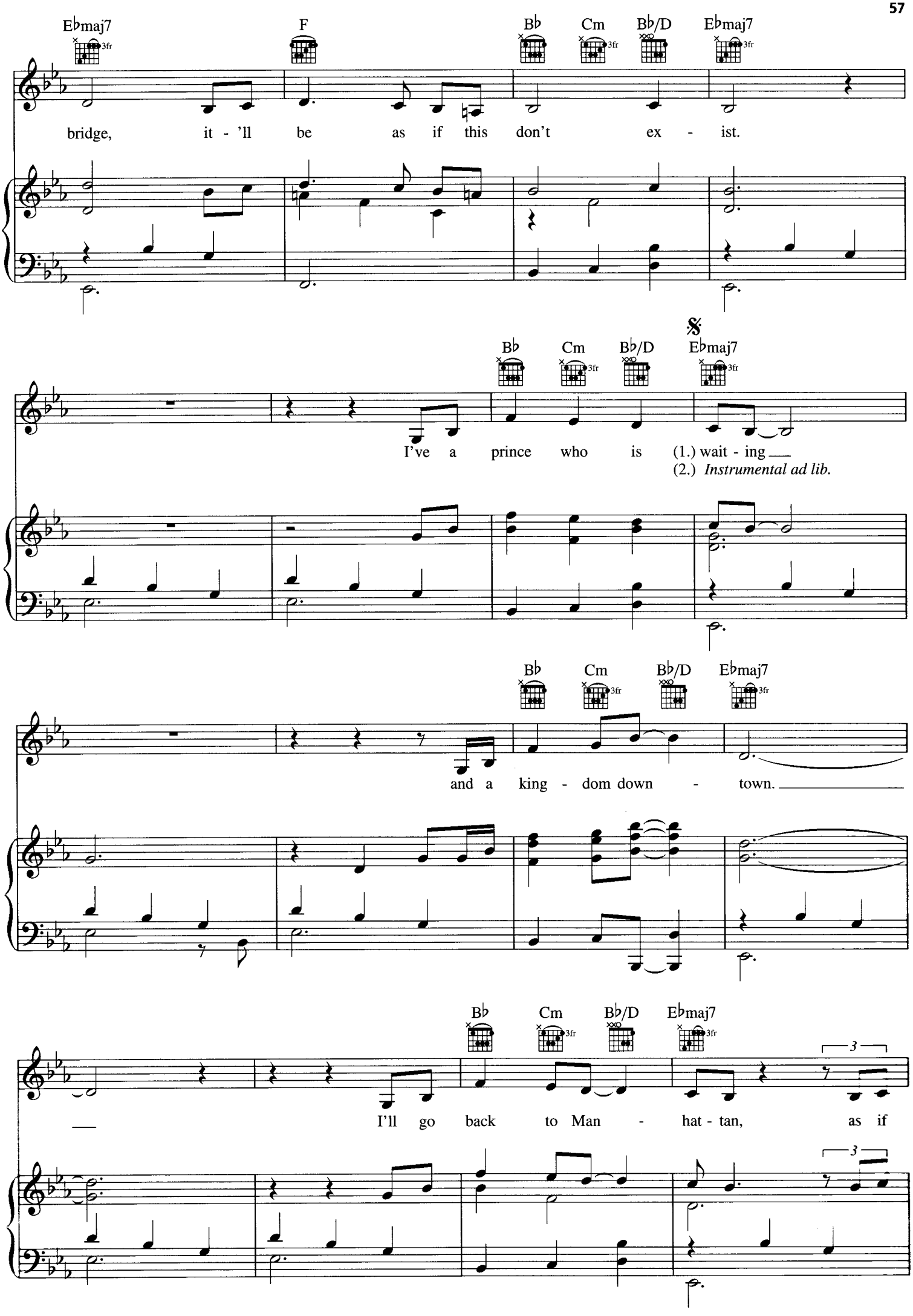
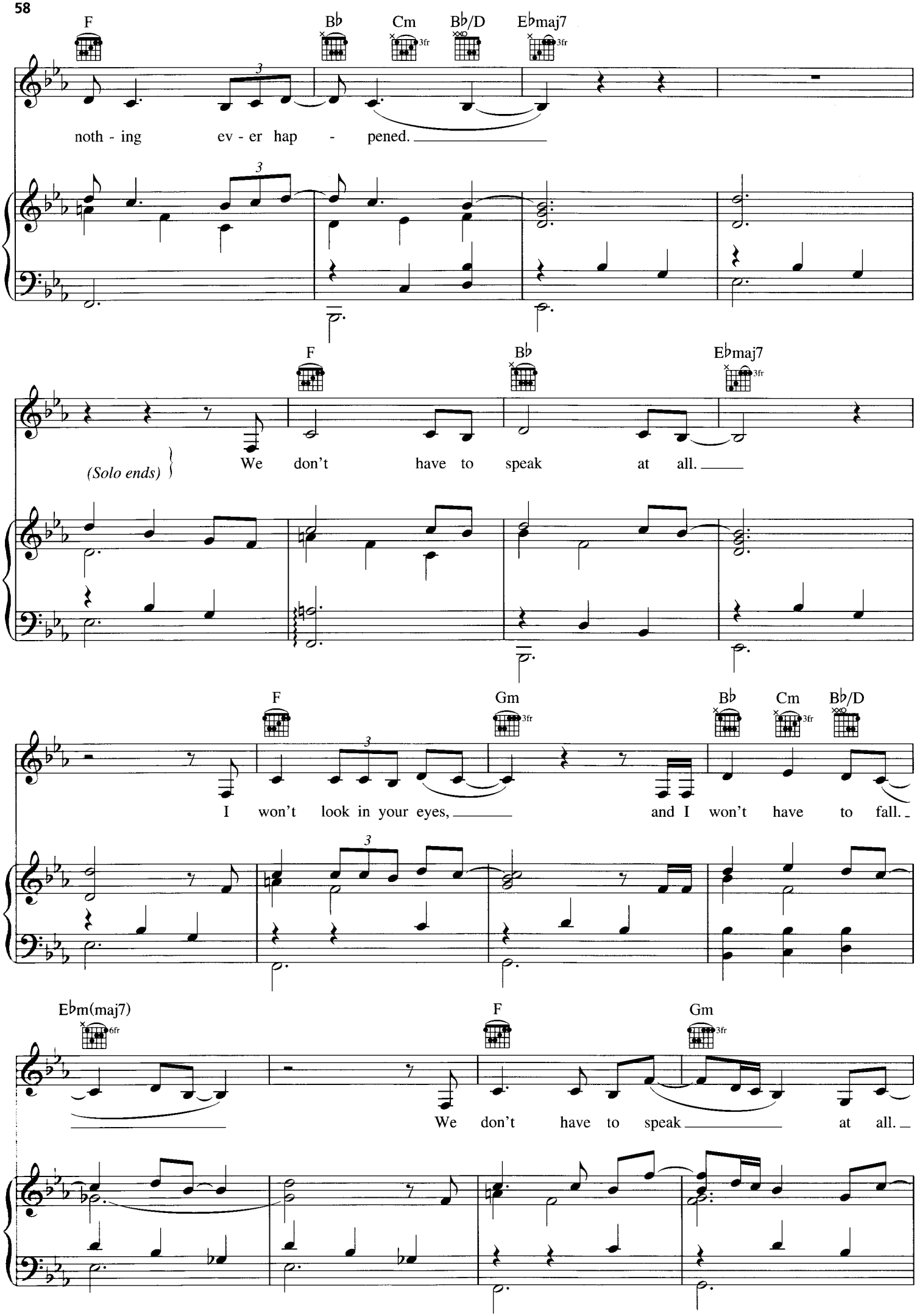
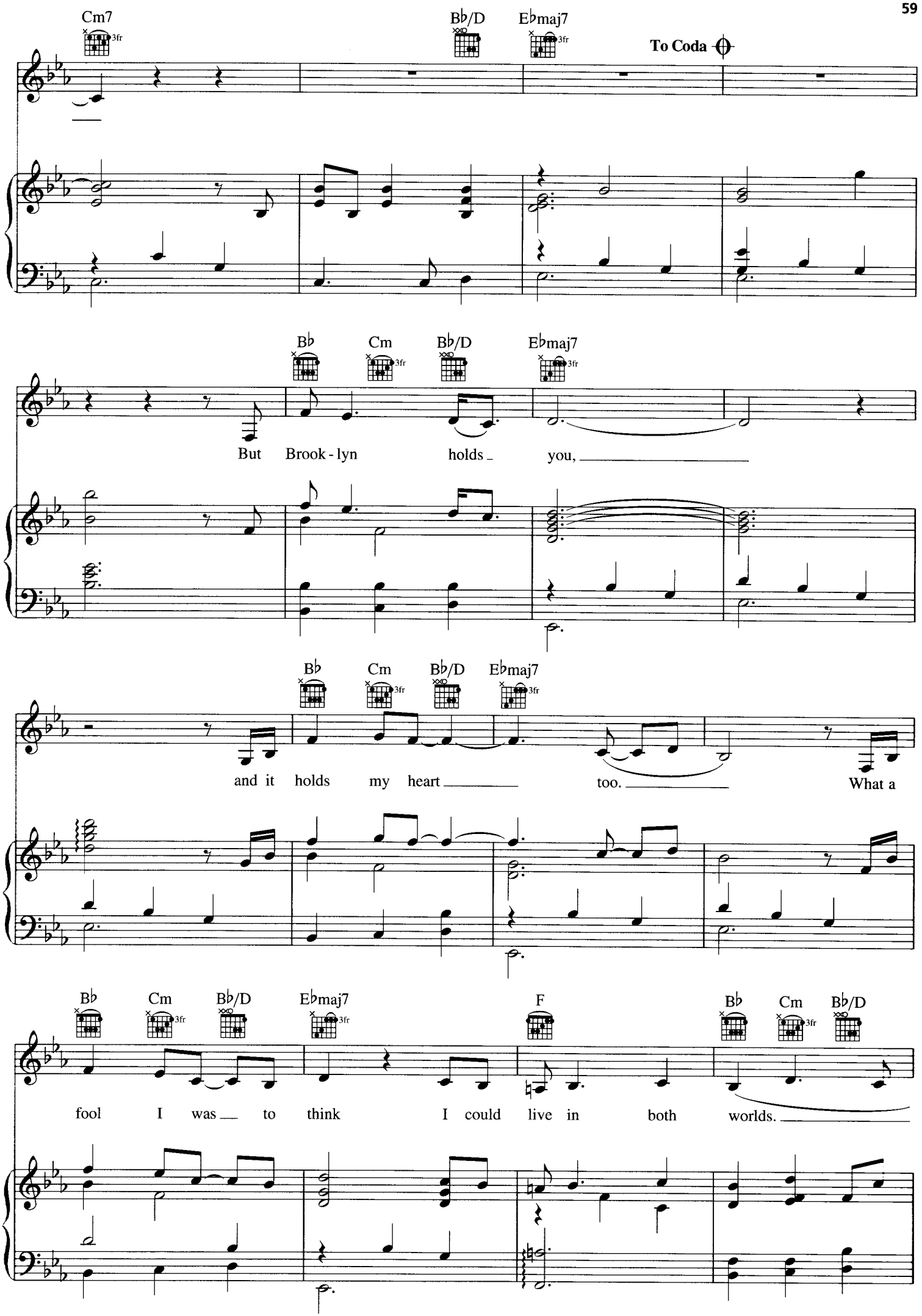
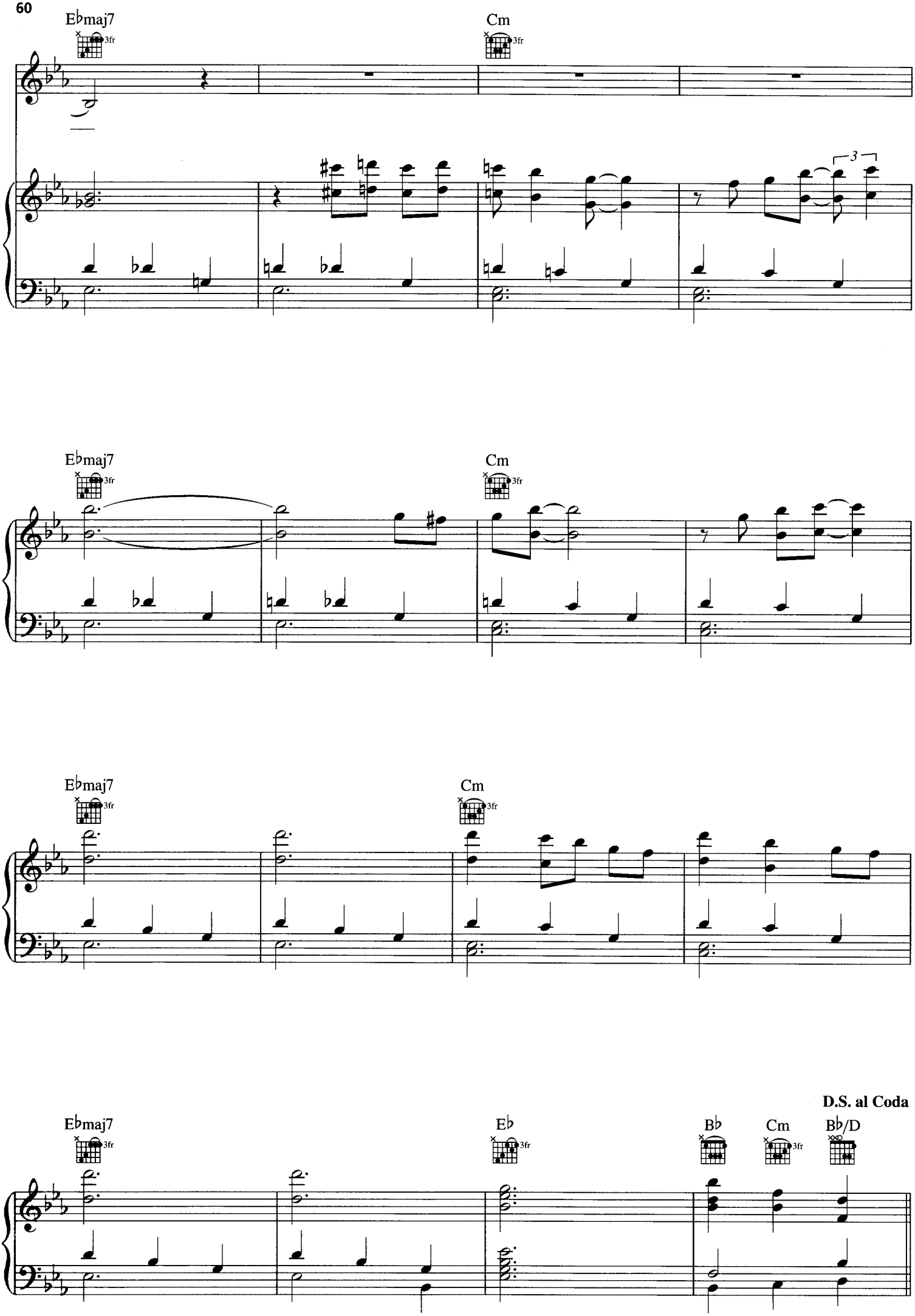
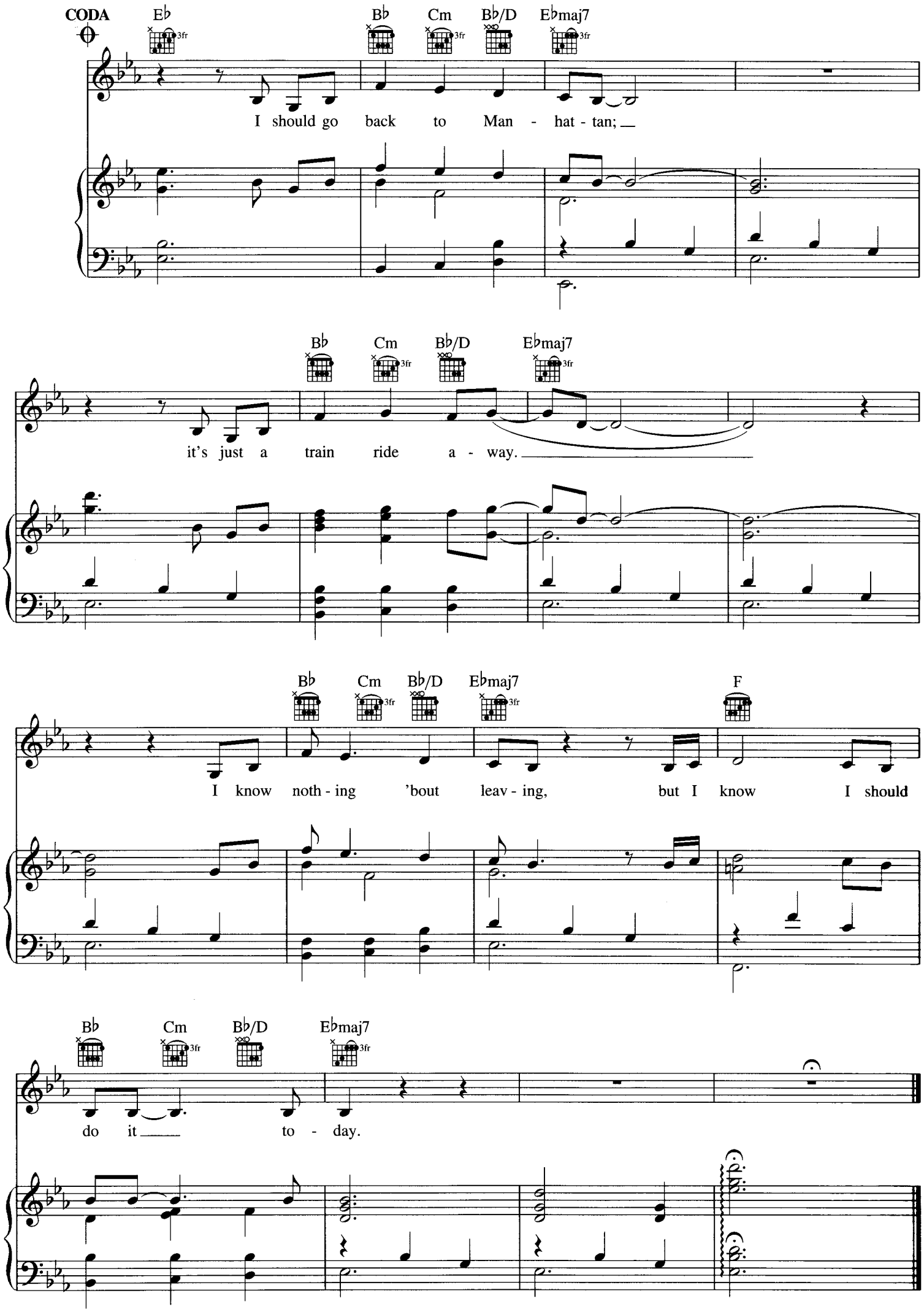

E♭maj7
F
B♭
Cm
B♭/D
E♭maj7
bridge, it - 'll be as if this don't ex - ist.
𝄋
B♭
Cm
B♭/D
E♭maj7
I've a prince who is (1.) wait - ing
(2.) Instrumental ad lib.
B♭
Cm
B♭/D
E♭maj7
and a king - dom down - town.
B♭
Cm
B♭/D
E♭maj7
I'll go back to Man - hat - tan, as if
3
3


F
B♭
Cm
B♭/D
E♭maj7
3fr
noth - ing ev - er hap - pened.
F
B♭
E♭maj7
3fr
(Solo ends)
We don't have to speak at all.
F
Gm
3fr
B♭
Cm
3fr
B♭/D
I won't look in your eyes, and I won't have to fall.
E♭m(maj7)
6fr
F
Gm
3fr
We don't have to speak at all.

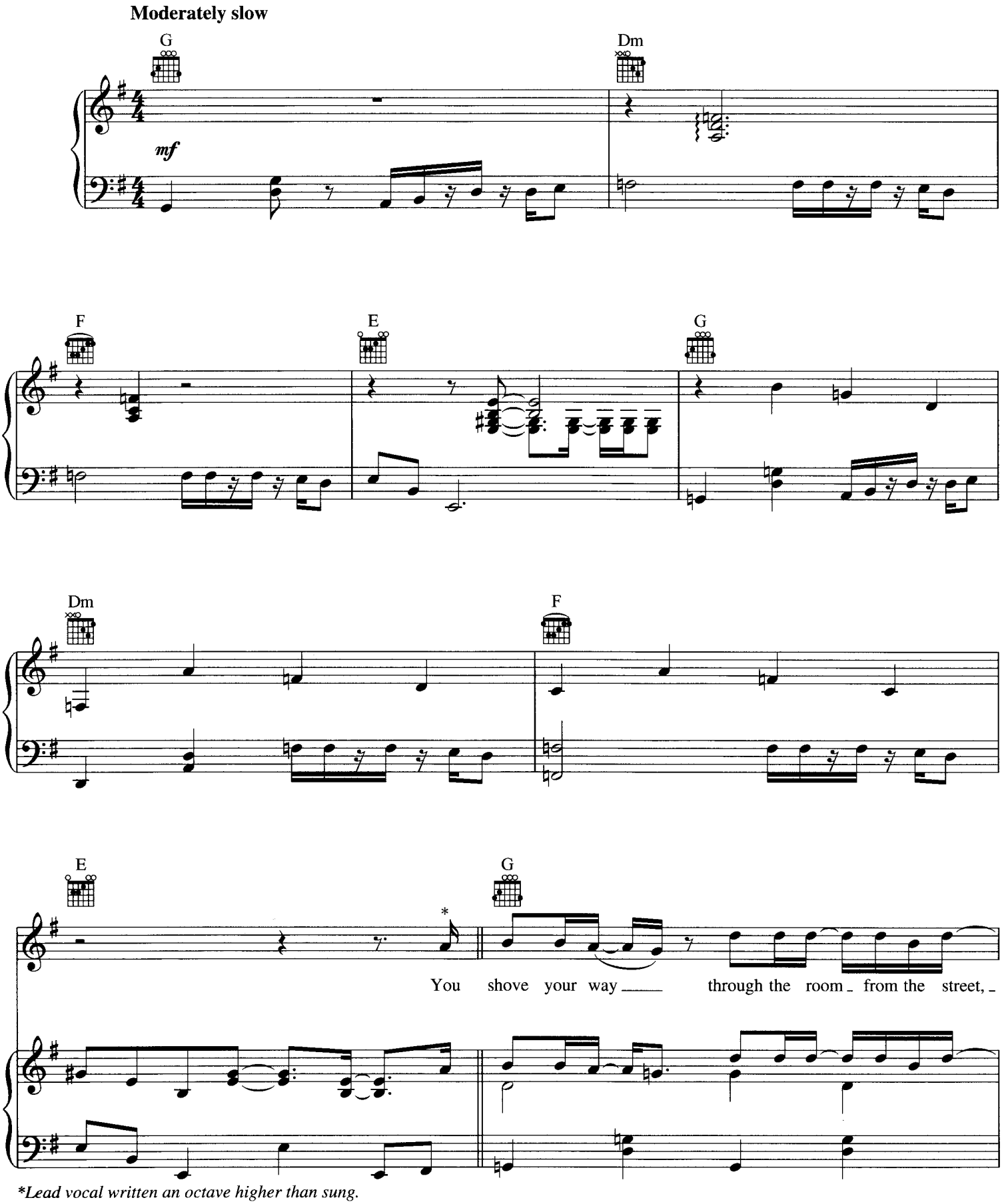

Cm7
3fr
B♭/D
E♭maj7
3fr
To Coda
B♭
Cm
3fr
B♭/D
E♭maj7
3fr
But Brook - lyn holds you,
B♭
Cm
3fr
B♭/D
E♭maj7
3fr
and it holds my heart too. What a
B♭
Cm
3fr
B♭/D
E♭maj7
3fr
F
B♭
Cm
3fr
B♭/D
fool I was to think I could live in both worlds.


Ebmaj7
3fr
Cm
3fr
3
Ebmaj7
3fr
Cm
3fr
Ebmaj7
3fr
Cm
3fr
D.S. al Coda
Ebmaj7
3fr
Eb
3fr
Bb
Cm
3fr
Bb/D


CODA
E♭
B♭
Cm
B♭/D
E♭maj7
3fr
I should go back to Man - hat - tan;
B♭
Cm
B♭/D
E♭maj7
3fr
it's just a train ride a - way.
B♭
Cm
B♭/D
E♭maj7
F
3fr
I know noth - ing 'bout leav - ing, but I know I should
B♭
Cm
B♭/D
E♭maj7
3fr
do it to - day.

STUCK

Words and Music by NORAH JONES
and WILL SHEFF



**Lead vocal written an octave higher than sung.*

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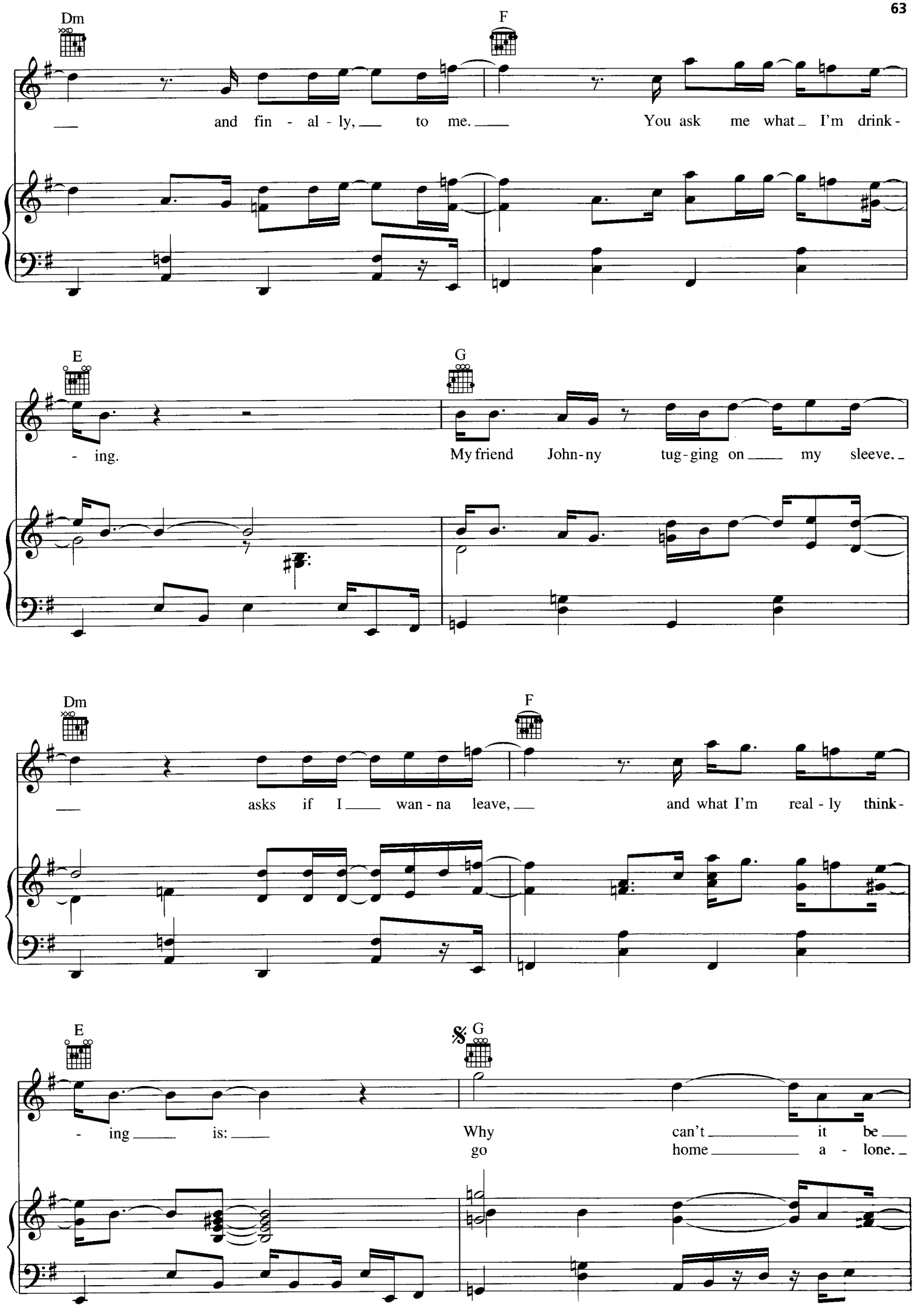
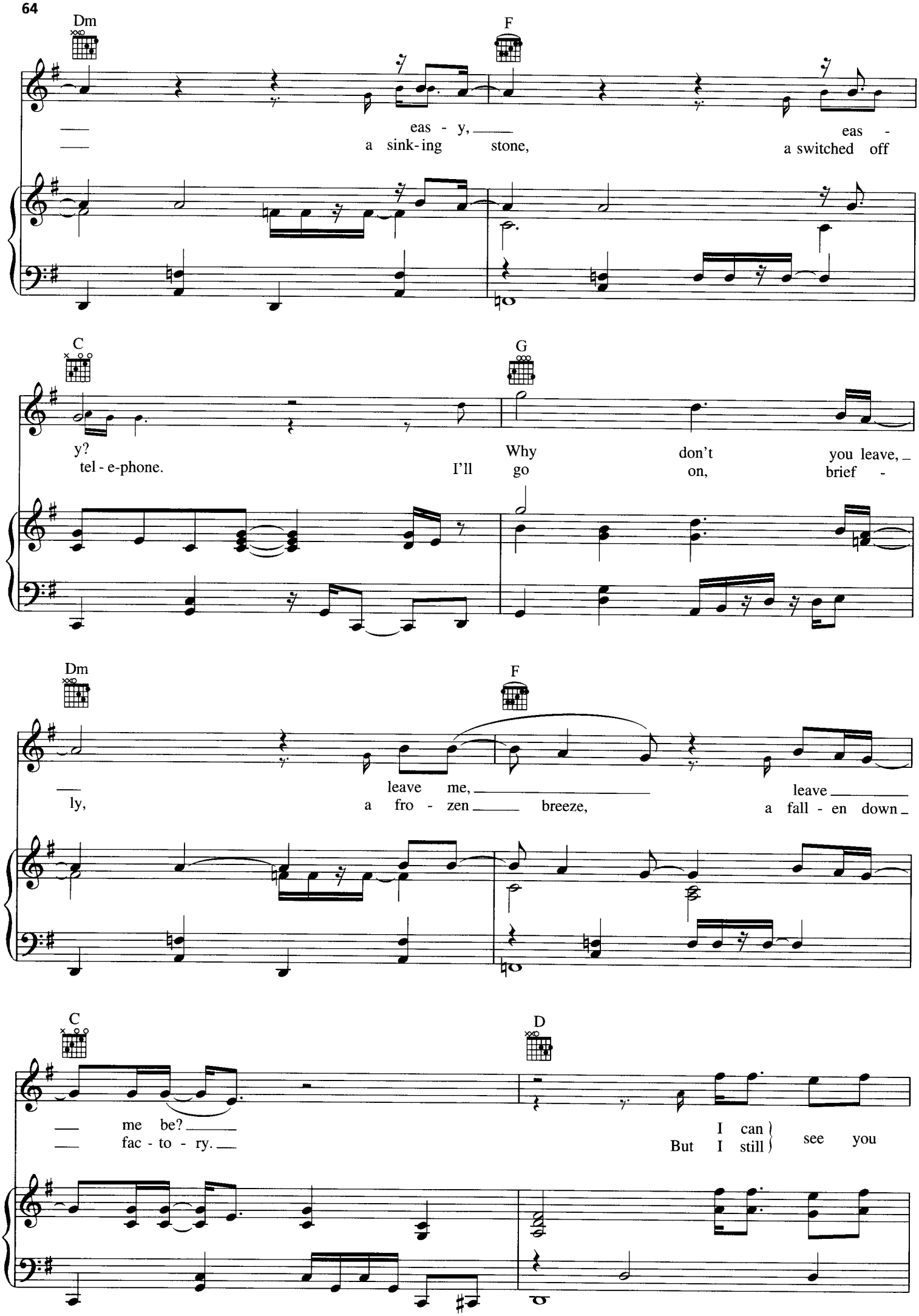
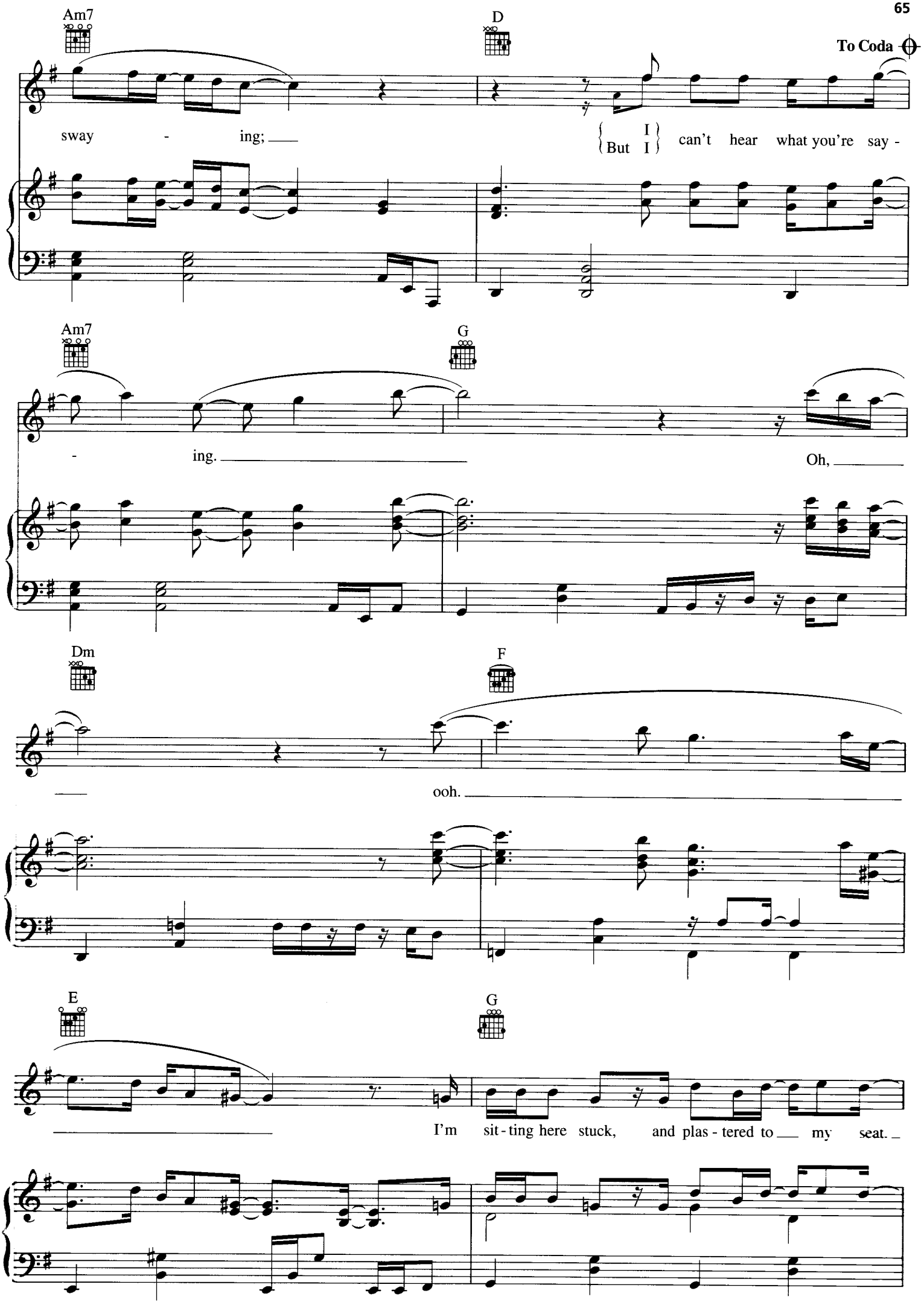
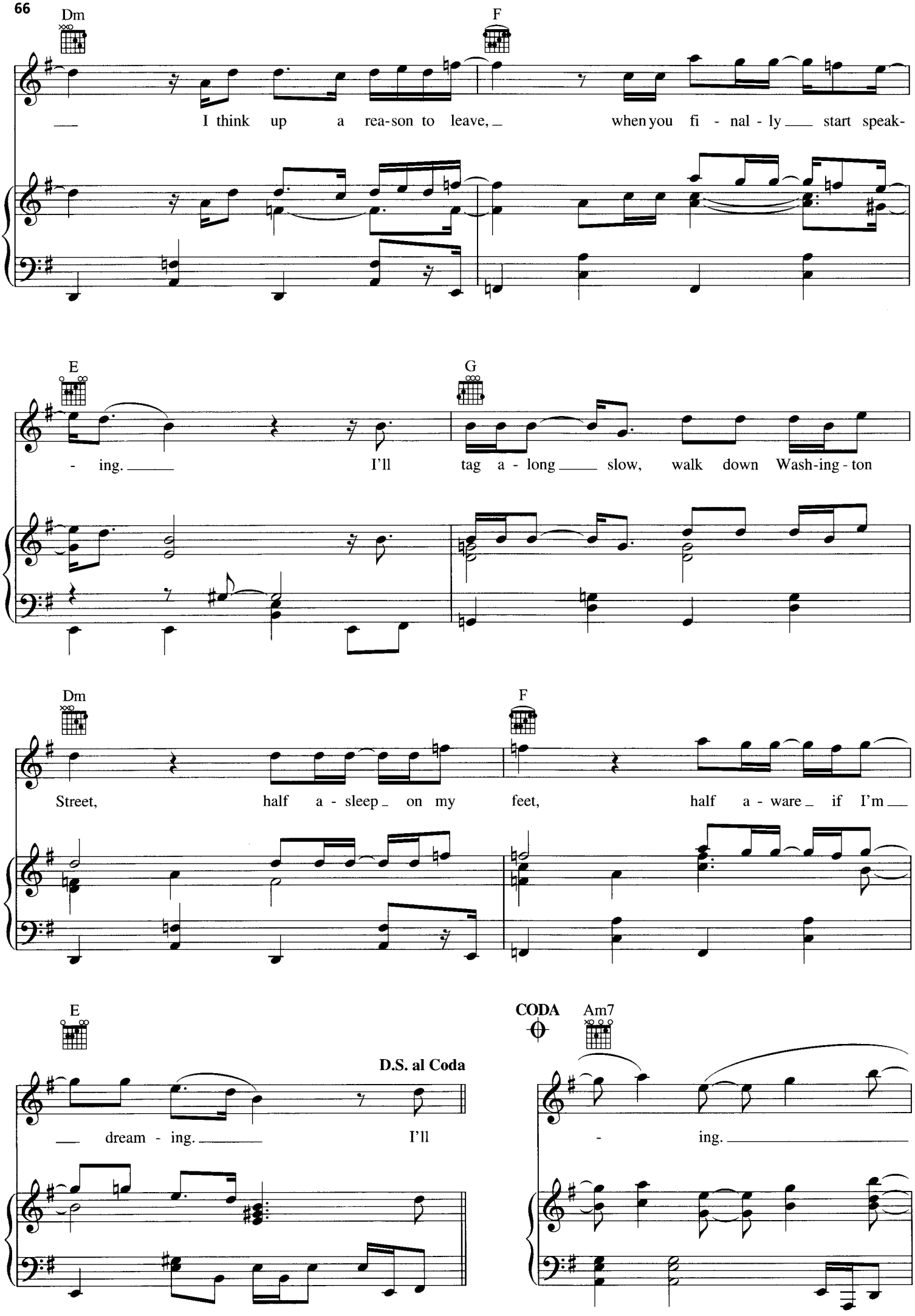
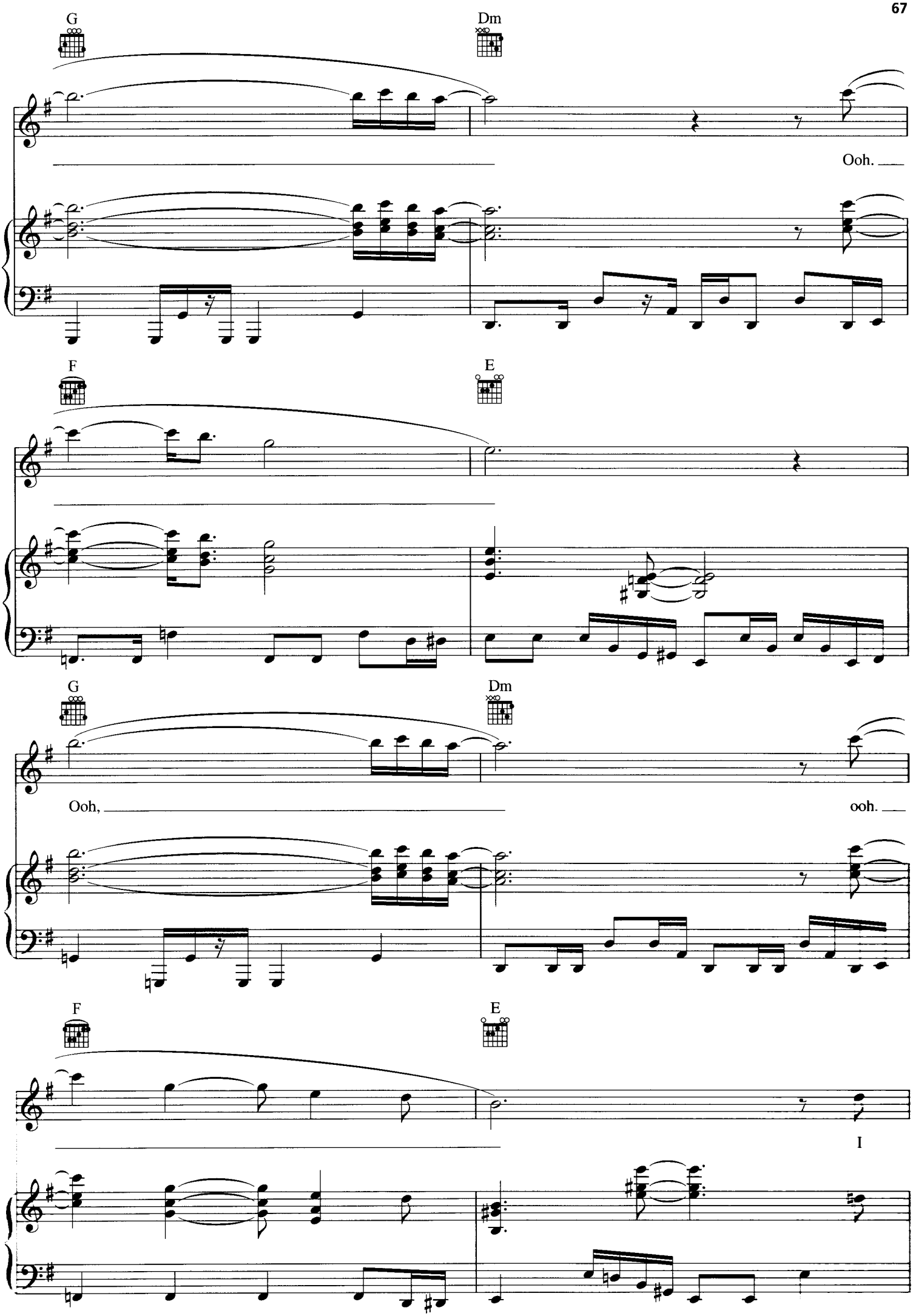
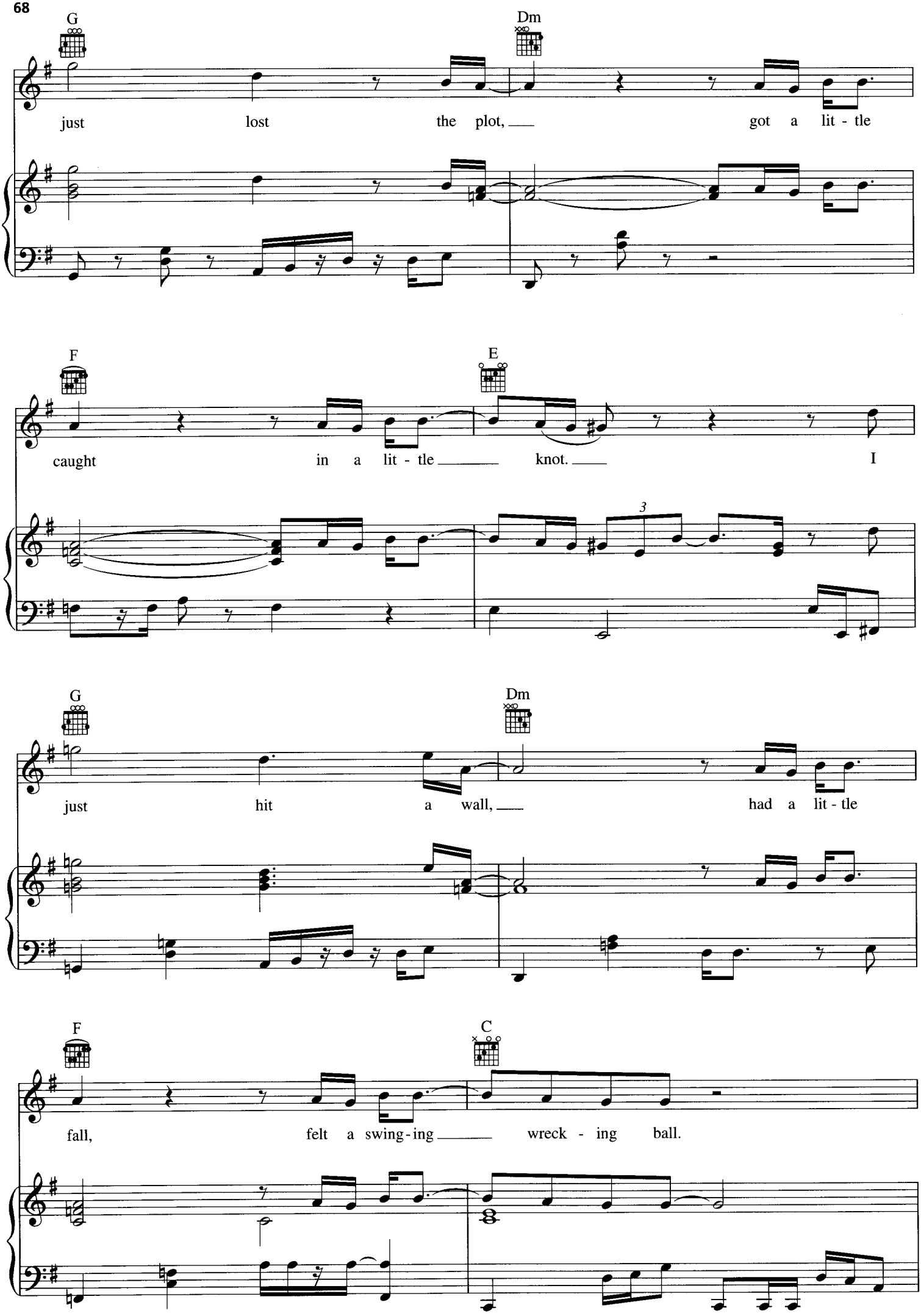

Dm
F
and fin - al - ly, to me. You ask me what I'm drink-
E
G
- ing. My friend John-ny tug-ging on my sleeve.
Dm
F
asks if I wan - na leave, and what I'm real - ly think-
E
G
- ing is: Why can't it be
go home a - lone.

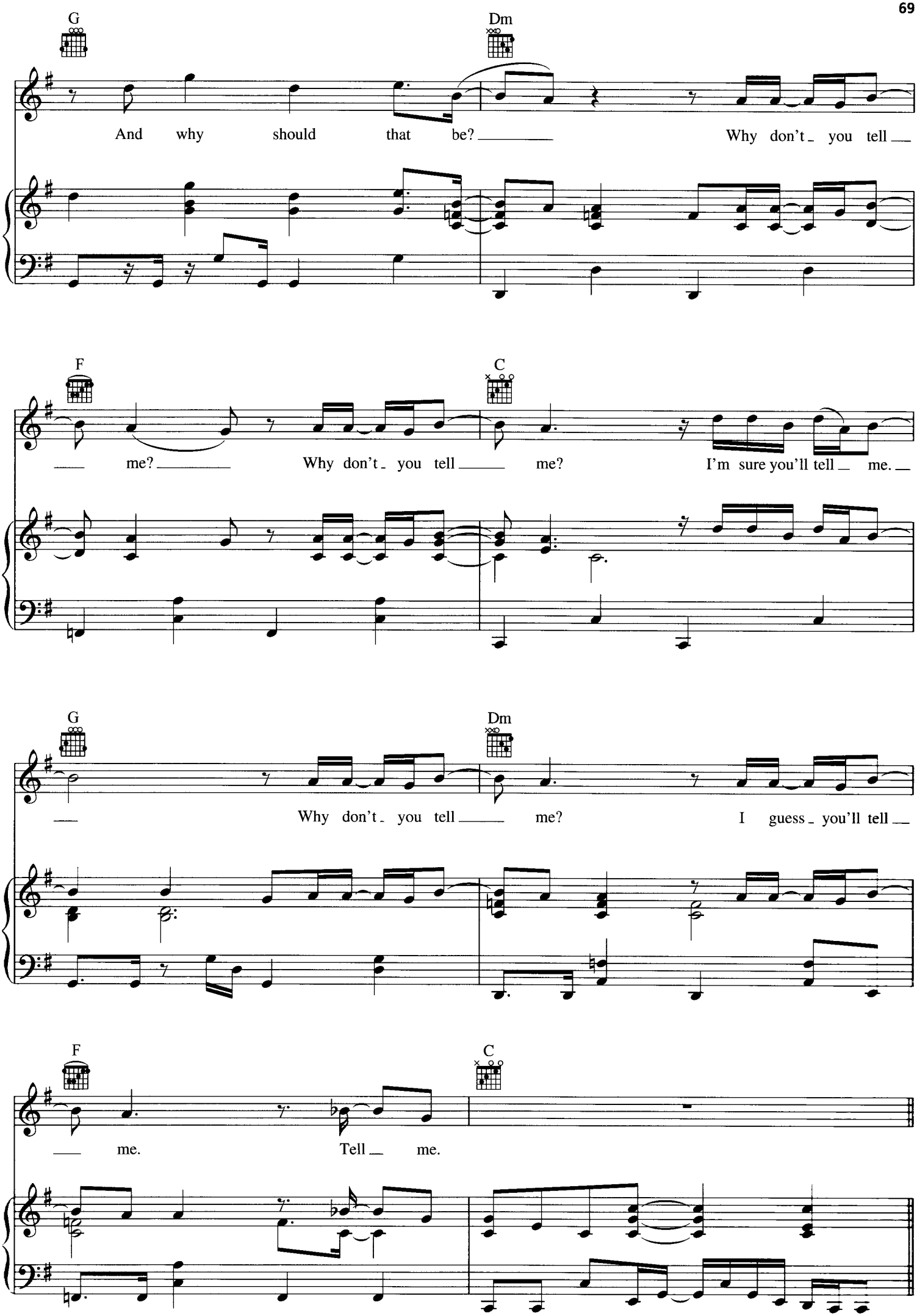

Dm
F
eas - y,
eas -
a sink-ing stone,
a switched off
C
G
y?
Why don't you leave,
tel - e-phone.
I'll go on, brief -
Dm
F
leave me,
leave
ly,
a fro - zen breeze,
a fall - en down
C
D
me be?
I can
fac - to - ry.
But I still see you

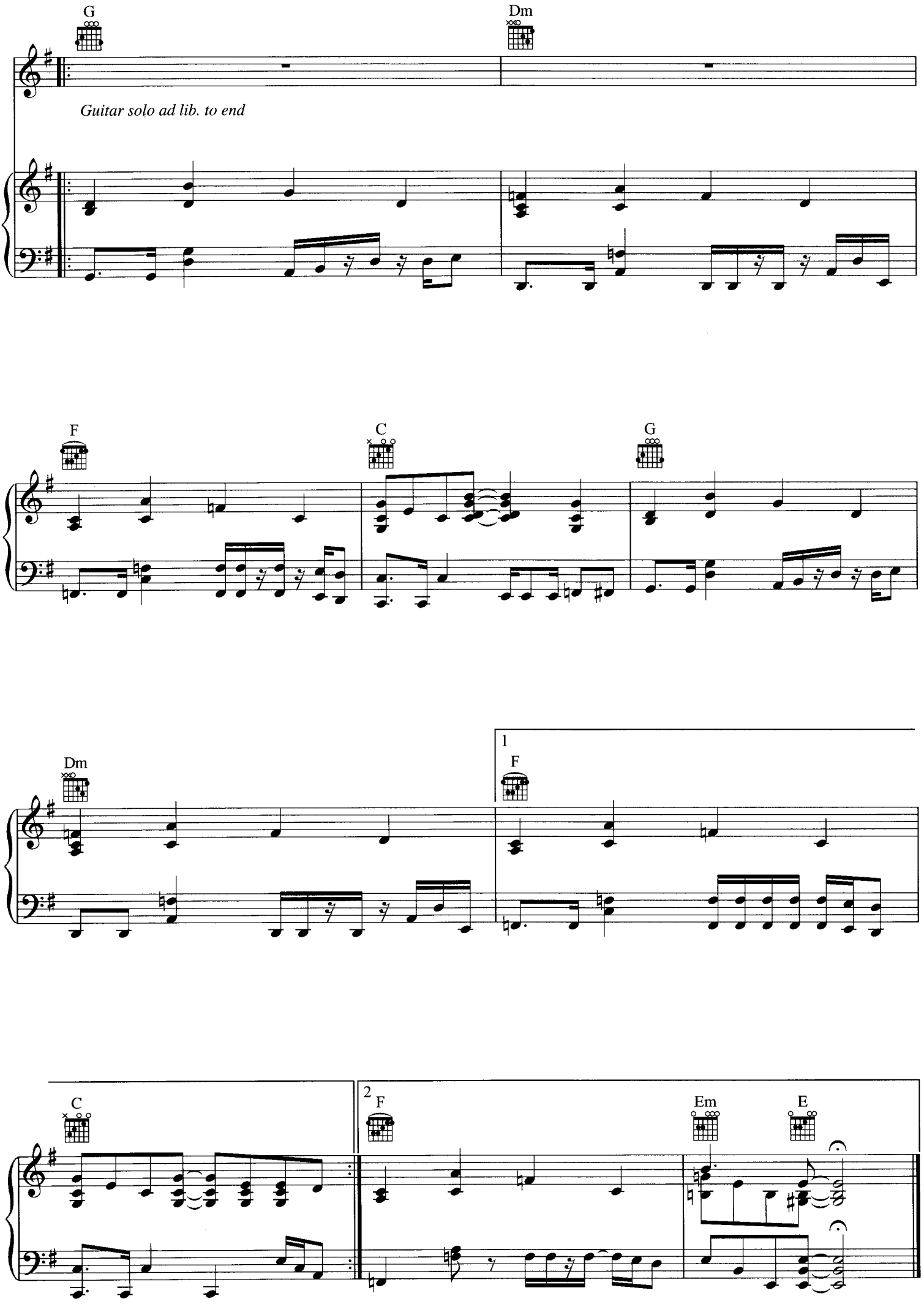

Am7
D
To Coda
sway - ing;
I
But I
can't hear what you're say -
Am7
G
- ing.
Oh,
Dm
F
ooh.
E
G
I'm sit - ting here stuck, and plas - tered to my seat.


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
D.S. al Coda
dream - ing. I'll
CODA
Am7
- ing.


G
Dm
Ooh.
F
E
G
Dm
Ooh,
ooh.
F
E
I


G
Dm
just lost the plot, got a lit - tle
F
E
caught in a lit - tle knot. I
3
G
Dm
just hit a wall, had a lit - tle
F
C
fall, felt a swing - ing wreck - ing ball.

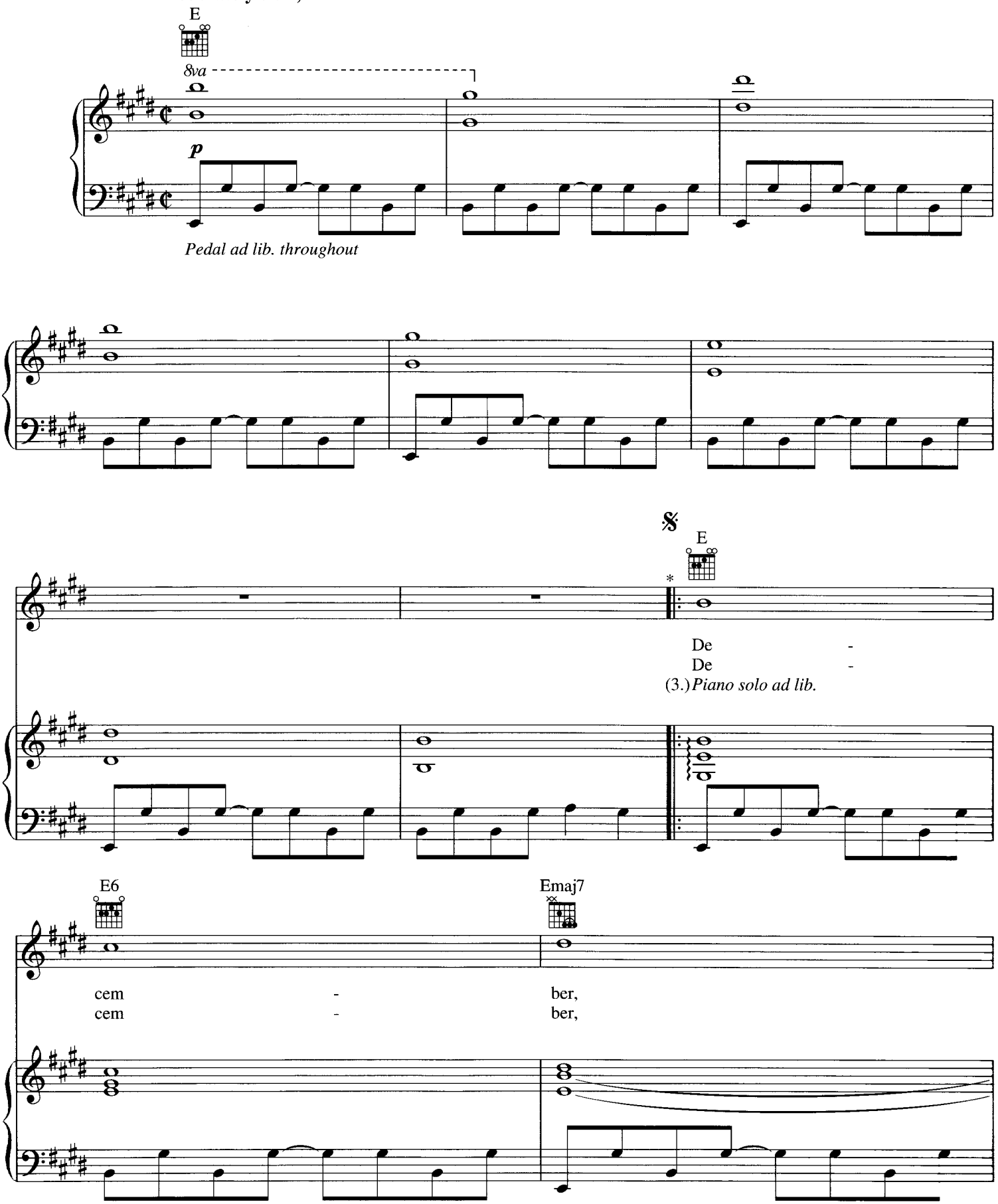

G
Dm
And why should that be?
Why don't you tell
F
C
me?
Why don't you tell me?
I'm sure you'll tell me.
G
Dm
Why don't you tell me?
I guess you'll tell
F
C
me.
Tell me.


G
Dm
Guitar solo ad lib. to end
F
C
G
Dm
1
F
C
2
F
Em
E

DECEMBER

Words and Music by
NORAH JONES

Moderately slow, in 2



*Lead vocal written an octave higher than sung.

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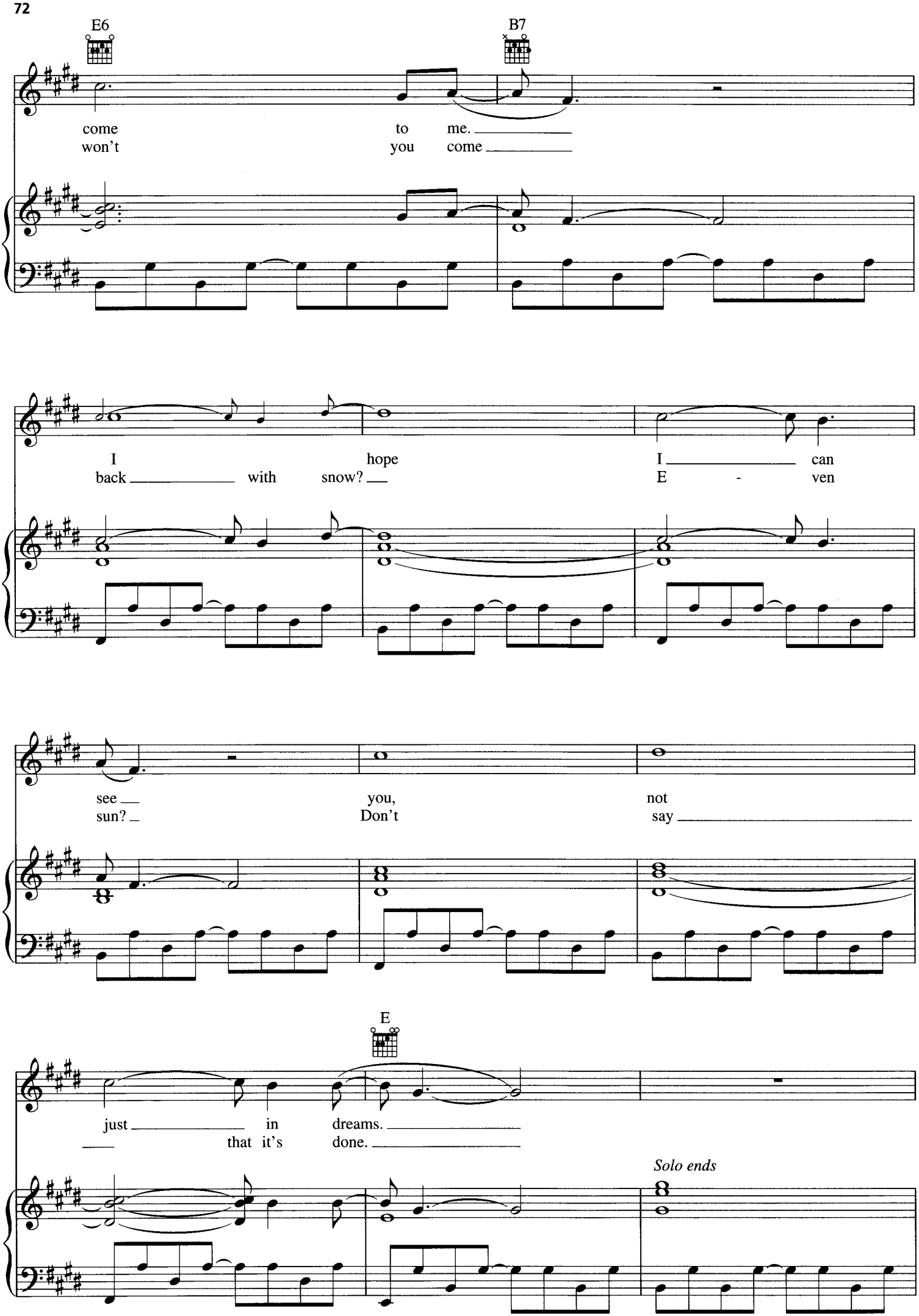
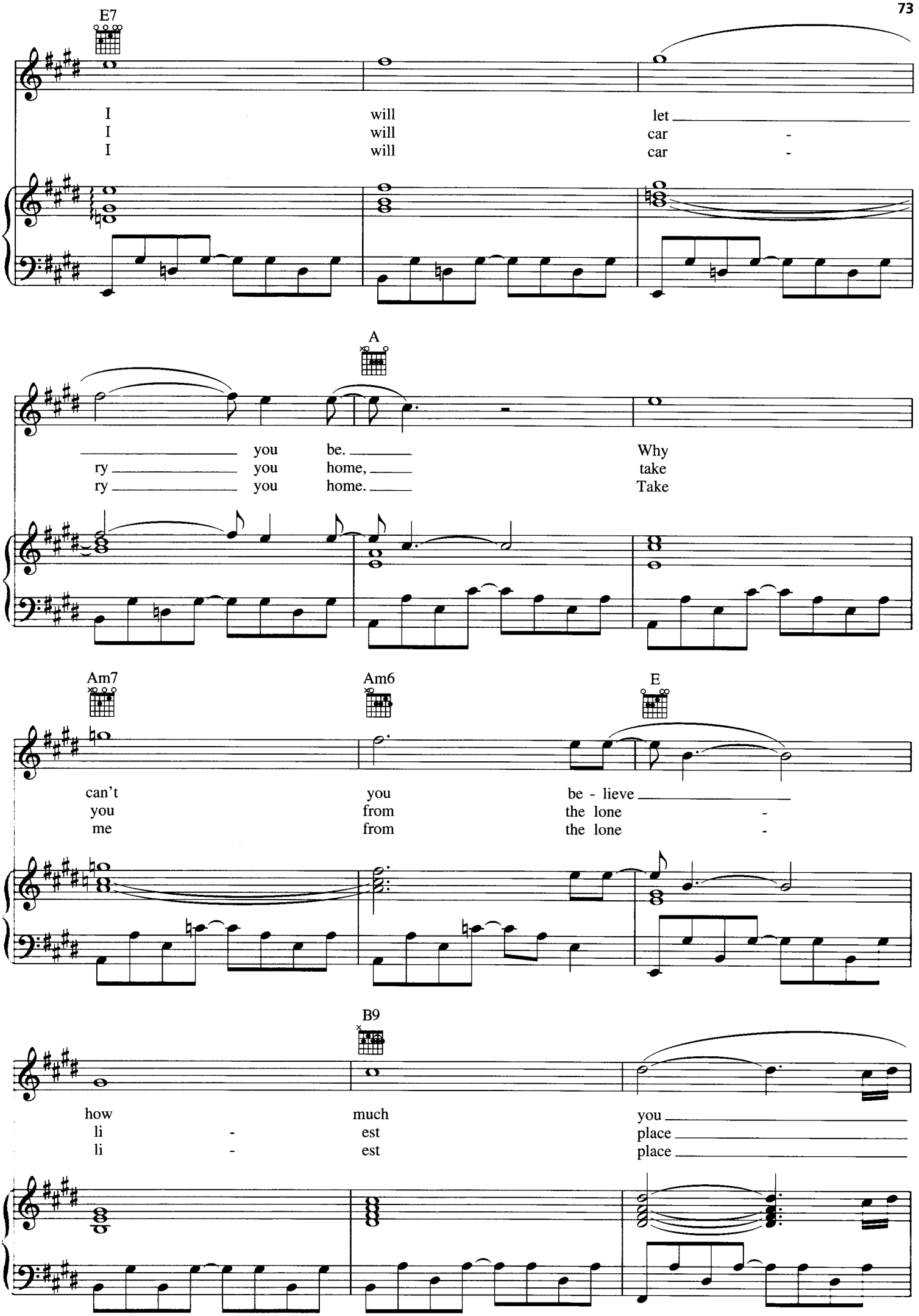
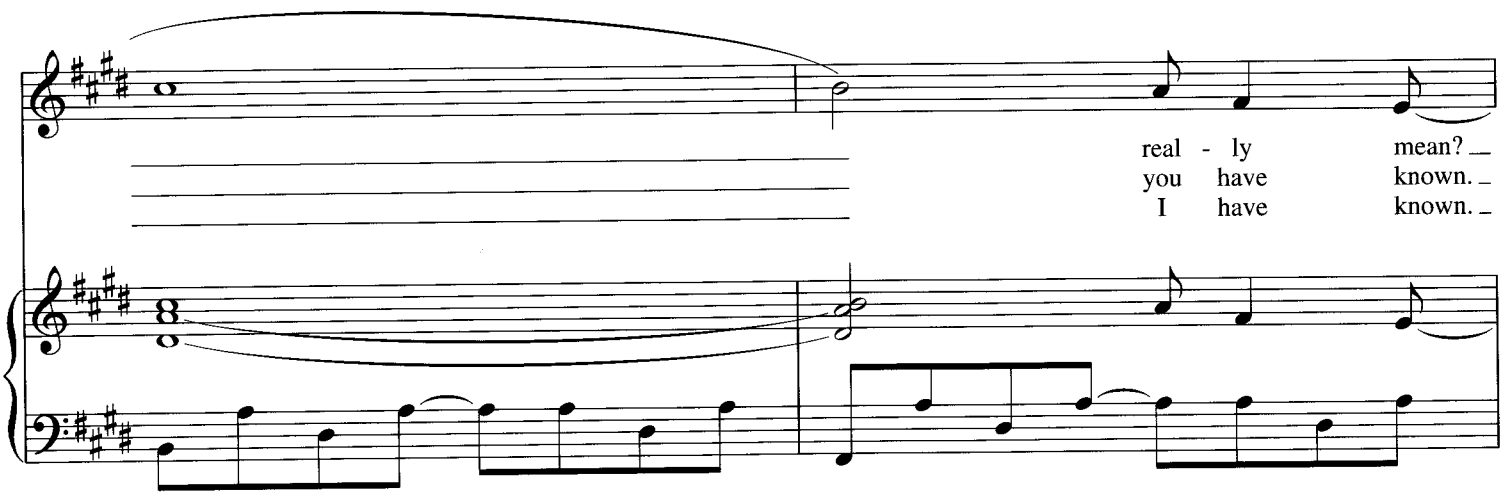
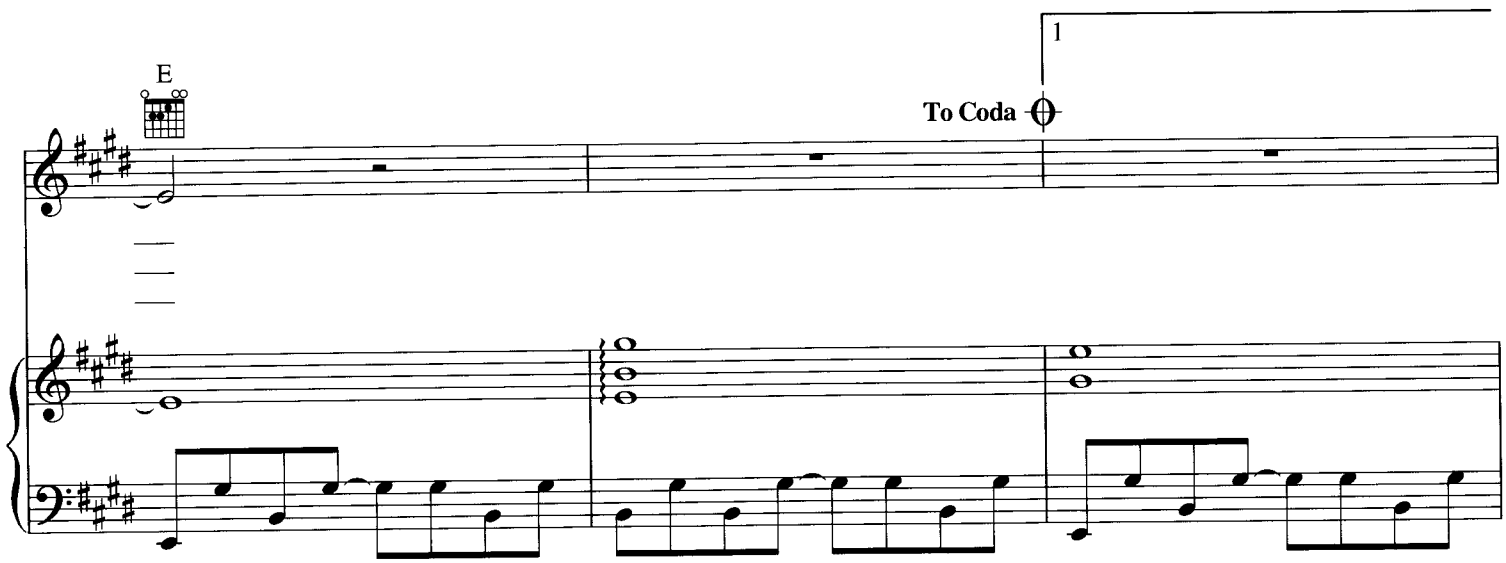
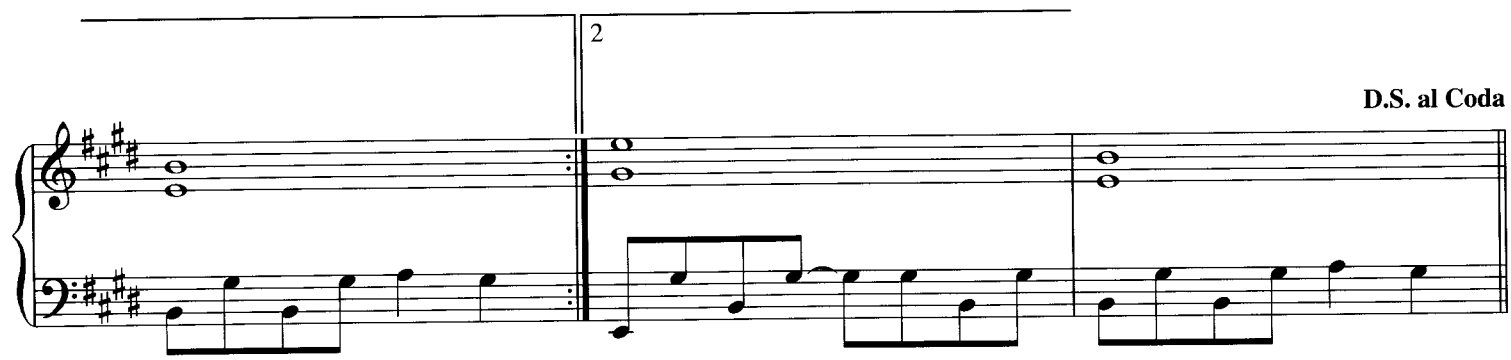
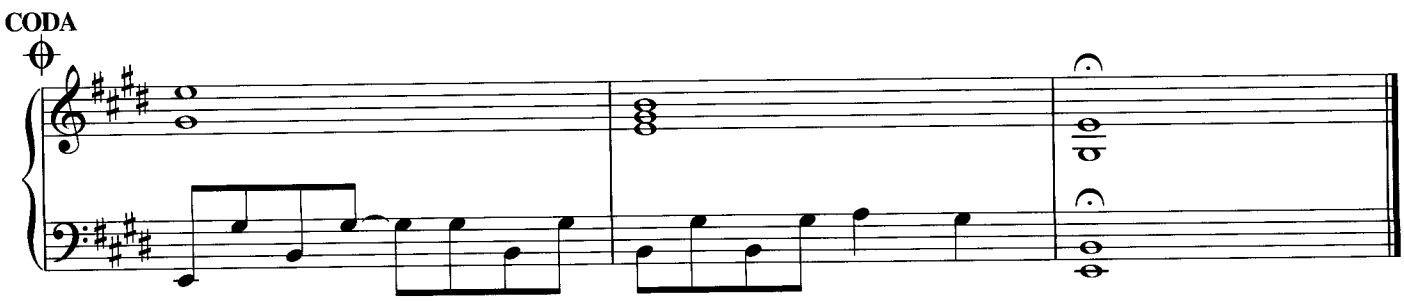

E6
B7
come to me.
won't you come
I hope I can
back with snow? E - ven
see you, not
sun? Don't say
E
just in dreams.
that it's done.
Solo ends


E7
I will let
I will car -
I will car -
A
you be.
ry you home,
ry you home.
Why
take
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.

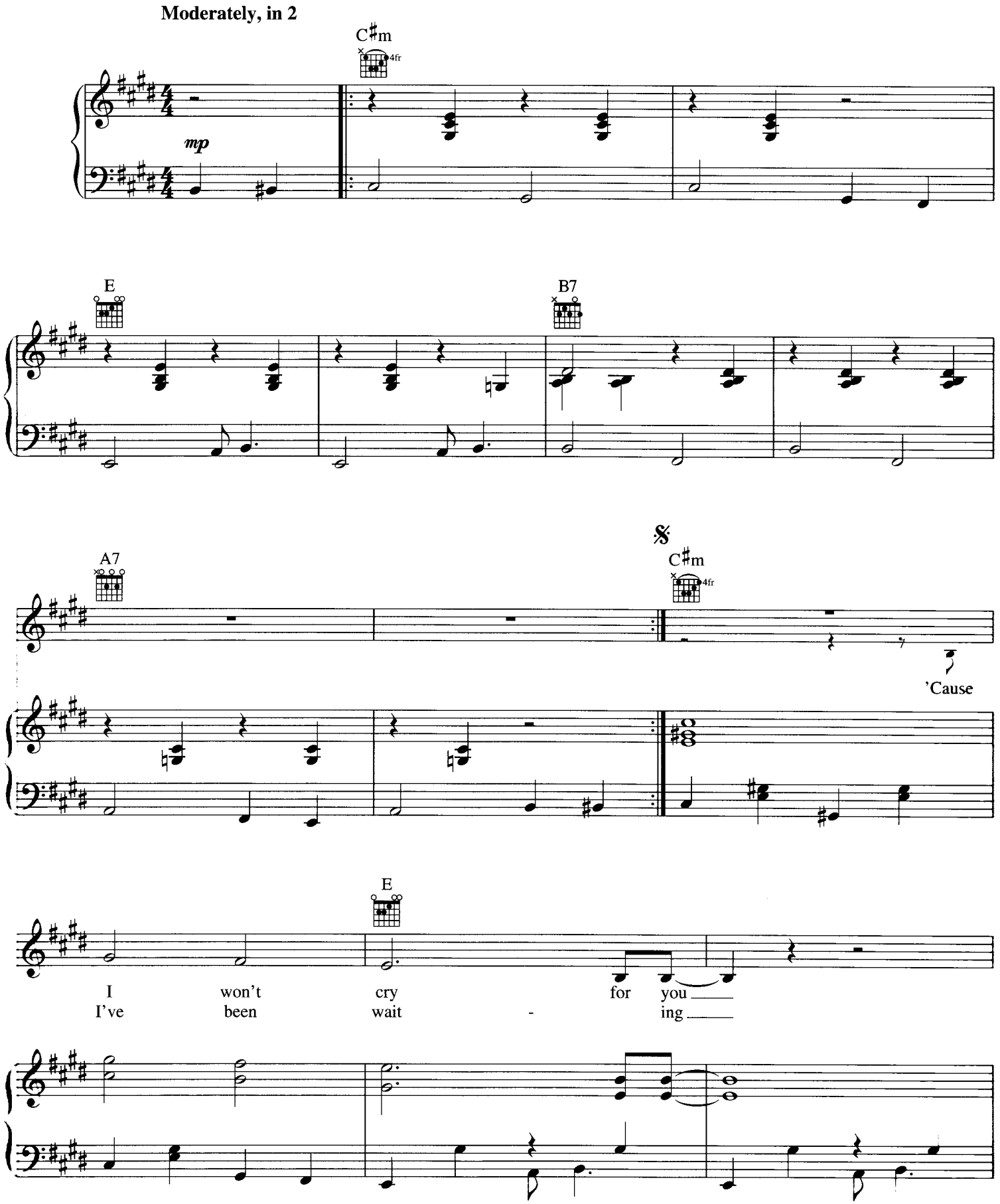

E
1
To Coda


2
D.S. al Coda


CODA

TELL YER MAMA

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



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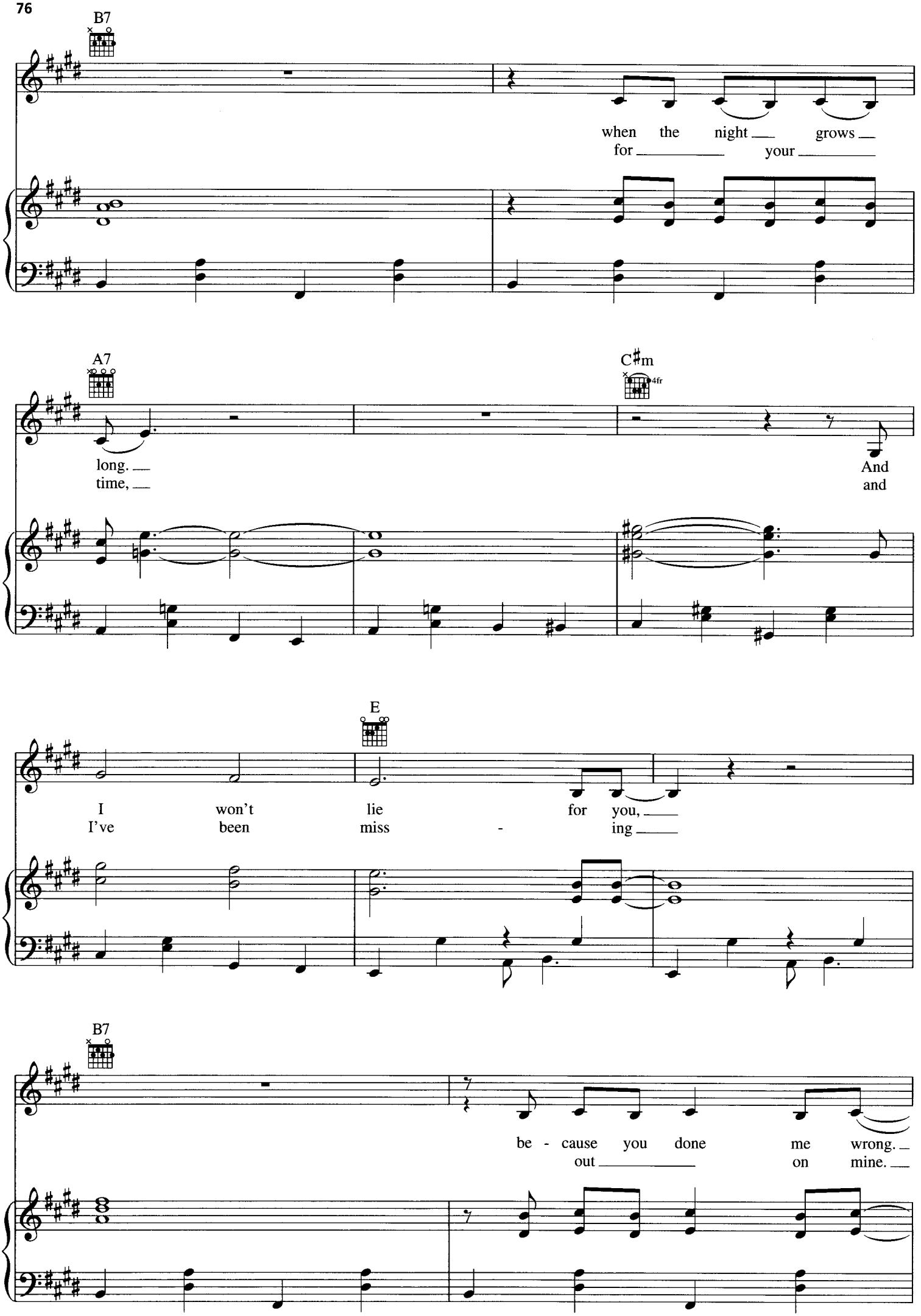
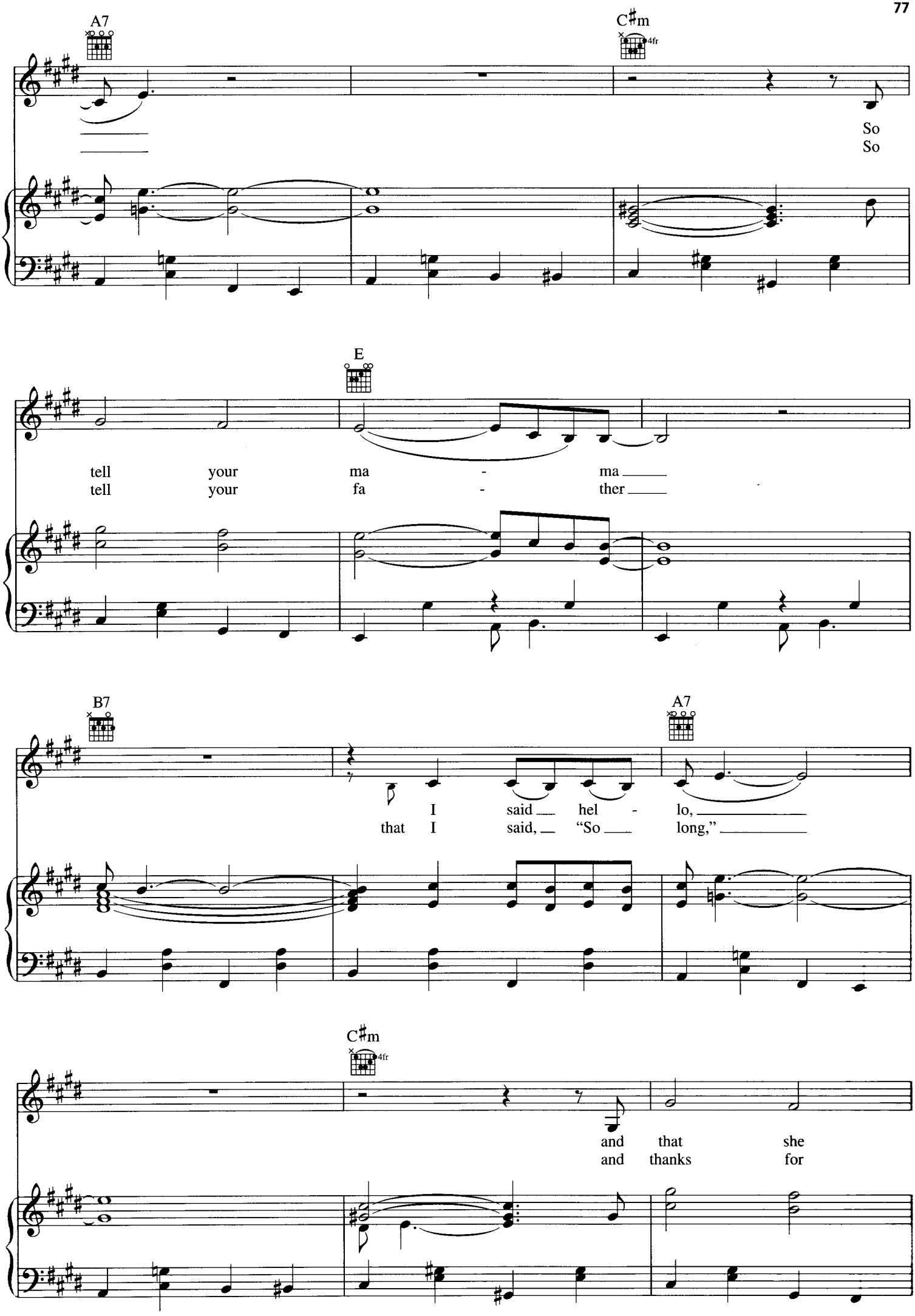
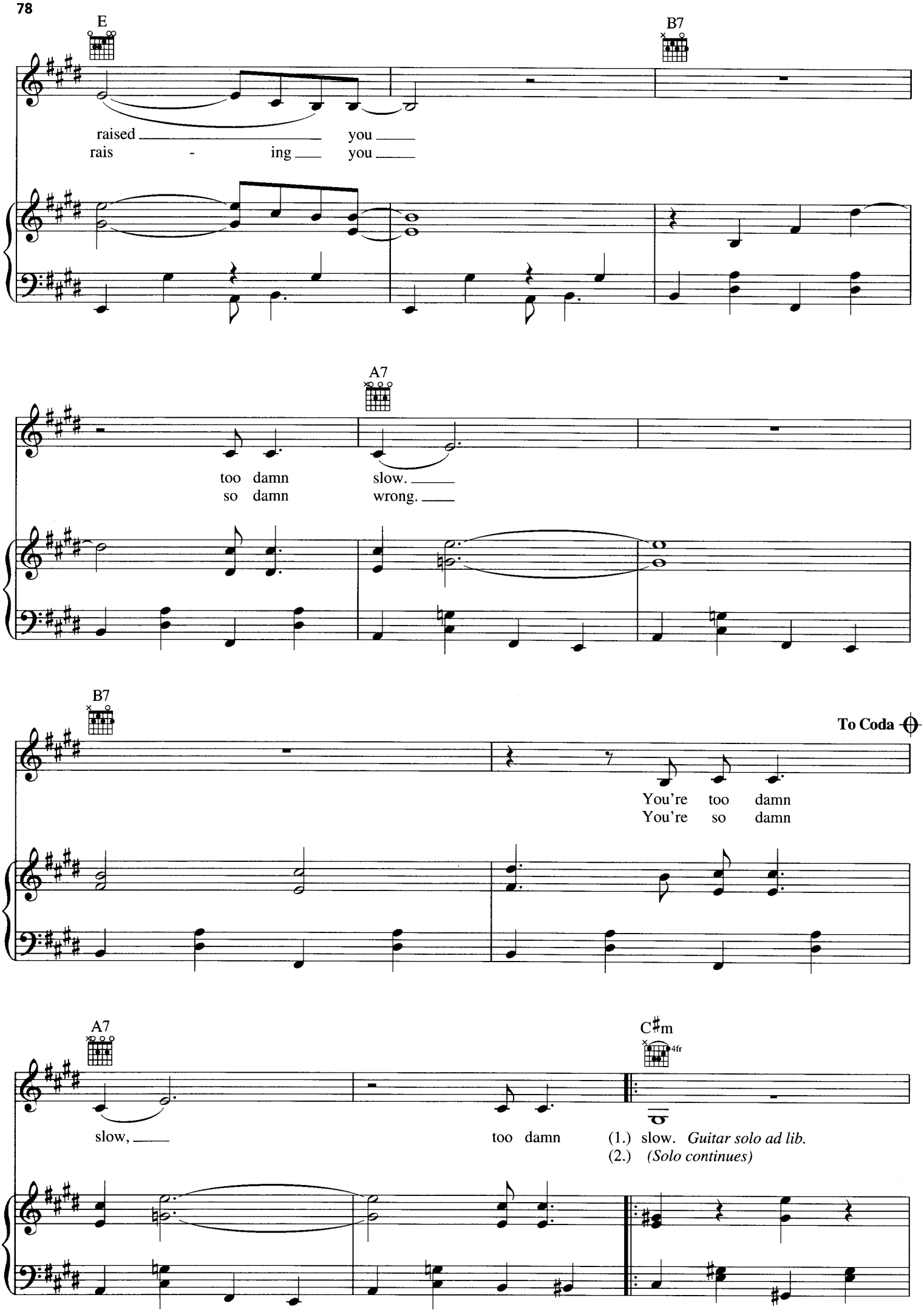
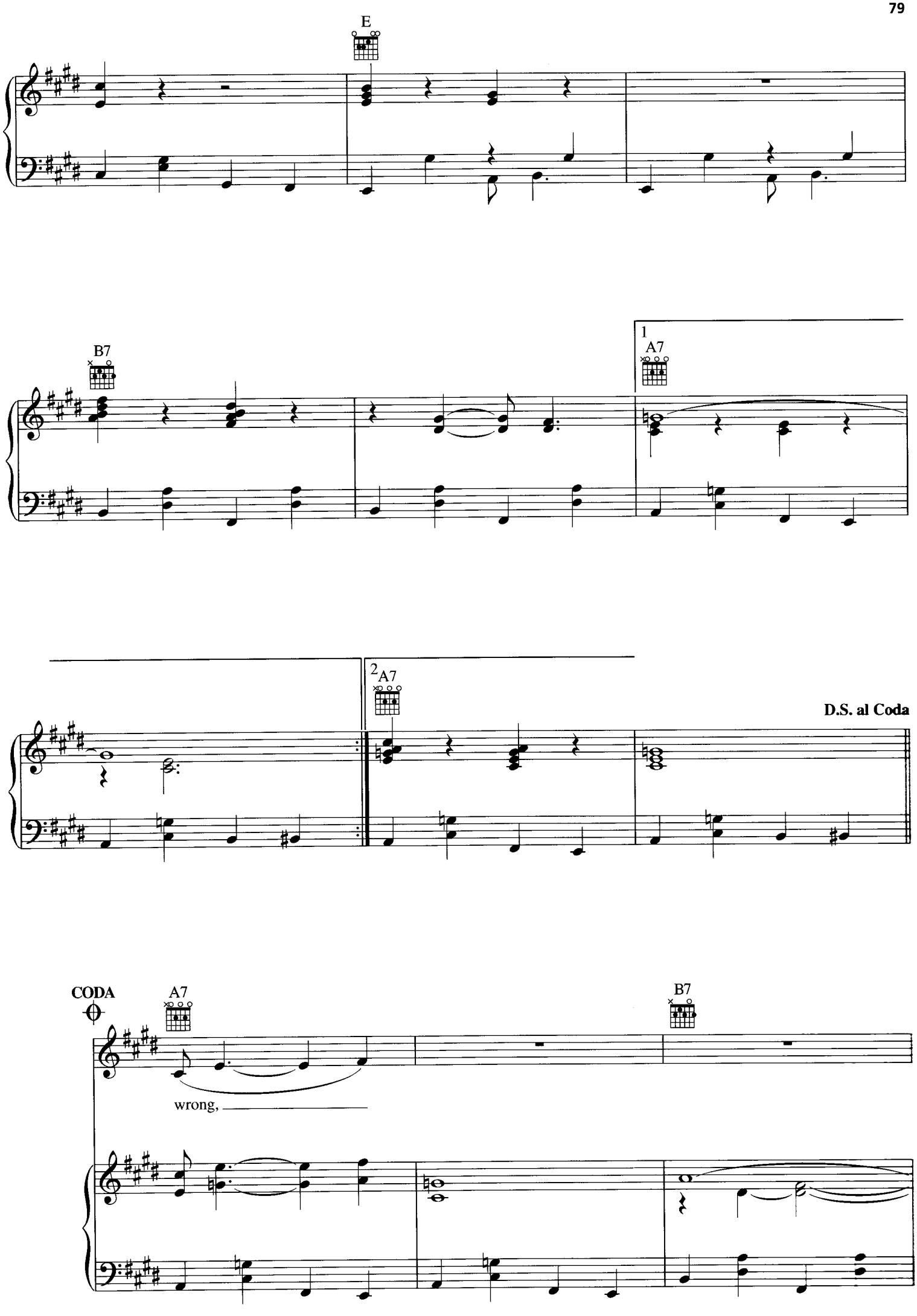
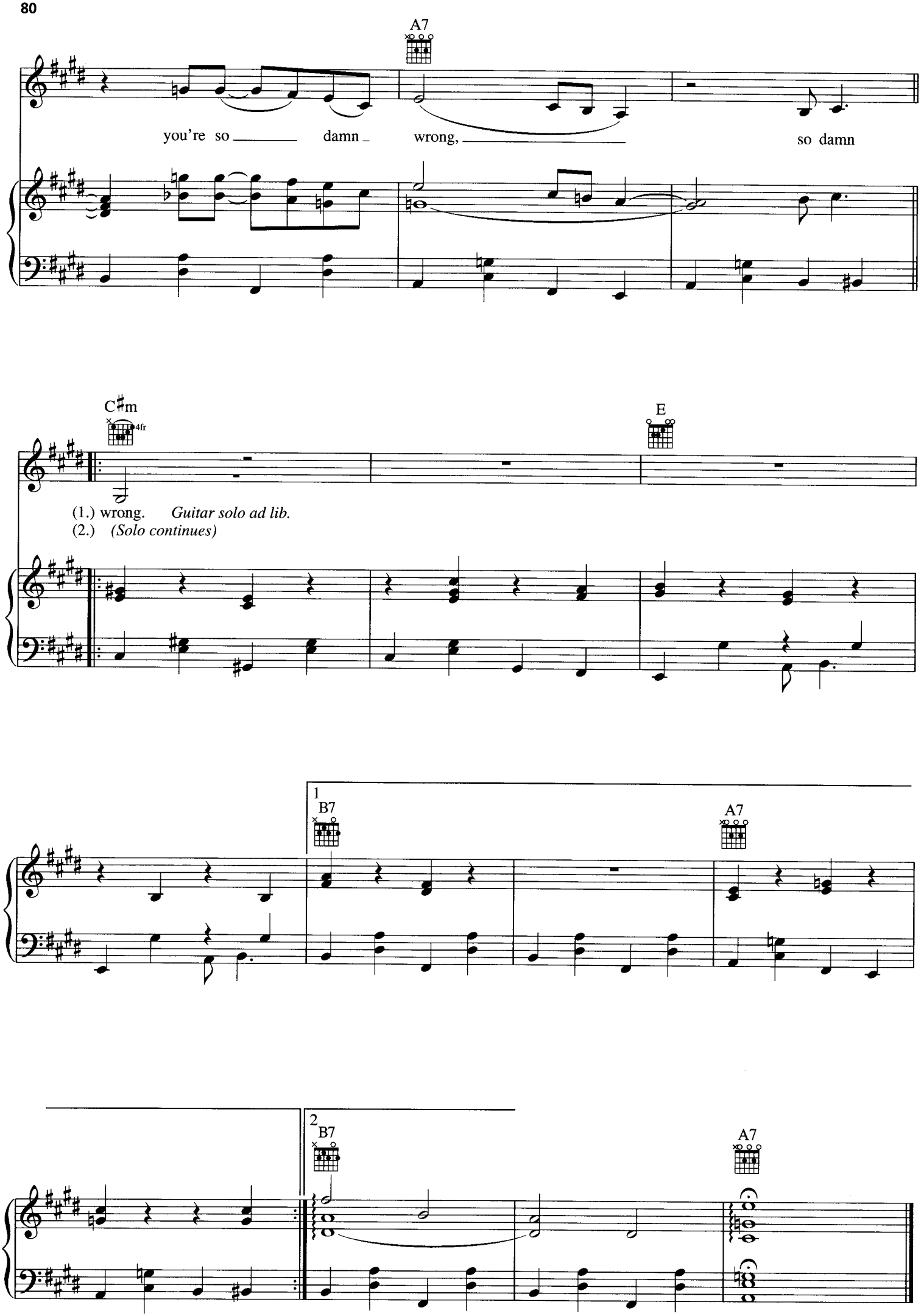

B7
when the night grows
for your
A7
C♯m
4fr
long.
time,
And
and
E
I won't lie for you,
I've been miss - ing
B7
be - cause you done me wrong.
out on mine.


A7
C♯m
4fr
So
So
E
tell your ma - ma
tell your fa - ther
B7
A7
I said hel - lo,
that I said, "So long,"
C♯m
4fr
and that she
and thanks for

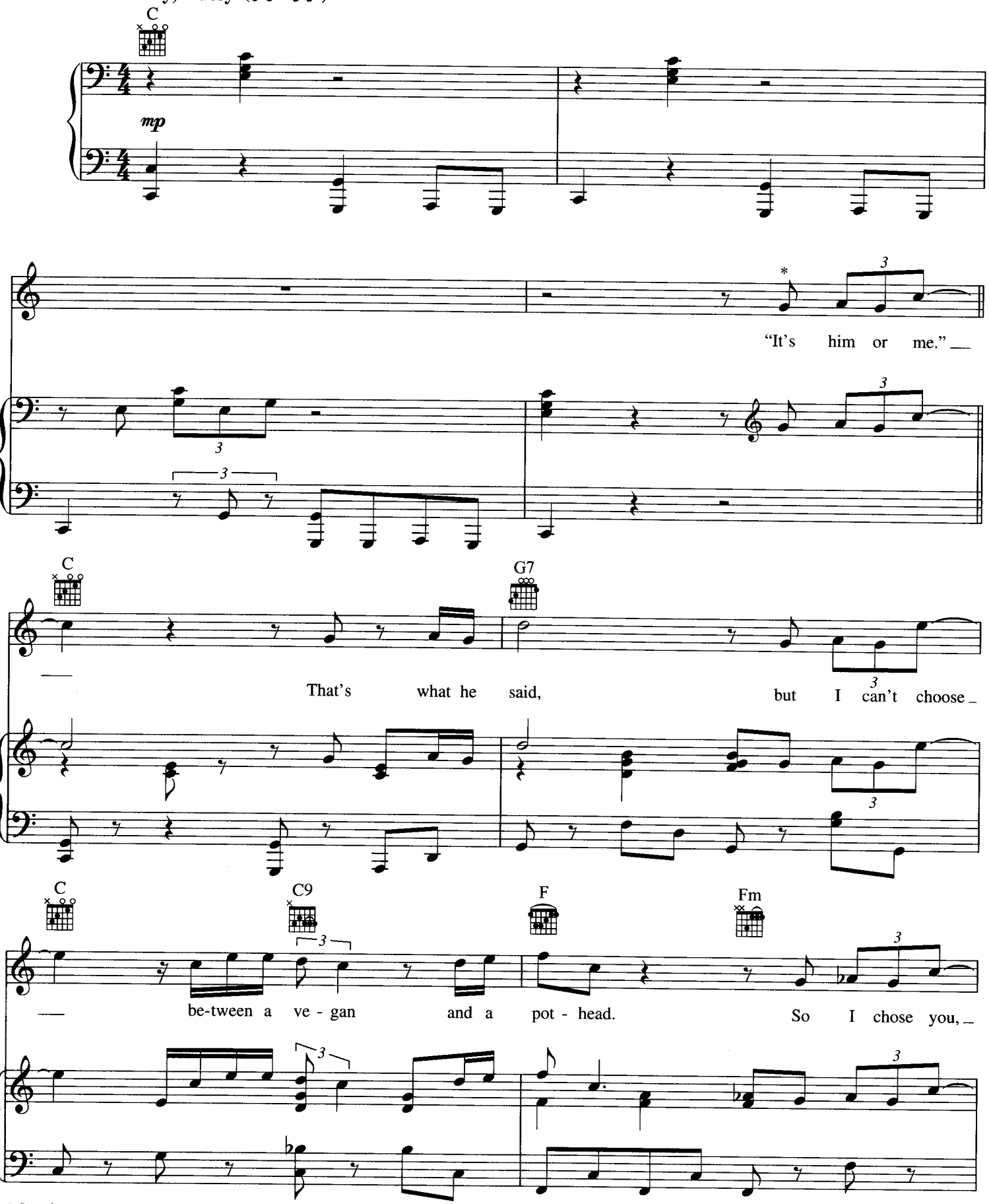

E
B7
raised you
rais - ing you
A7
too damn slow.
so damn wrong.
B7
To Coda
You're too damn
You're so damn
A7
C♯m
4fr
slow,
too damn
(1.) slow. Guitar solo ad lib.
(2.) (Solo continues)


E
B7
1
A7
2
A7
D.S. al Coda
CODA
A7
B7
wrong,


A7
you're so damn wrong, so damn
C♯m
4fr
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

"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.*

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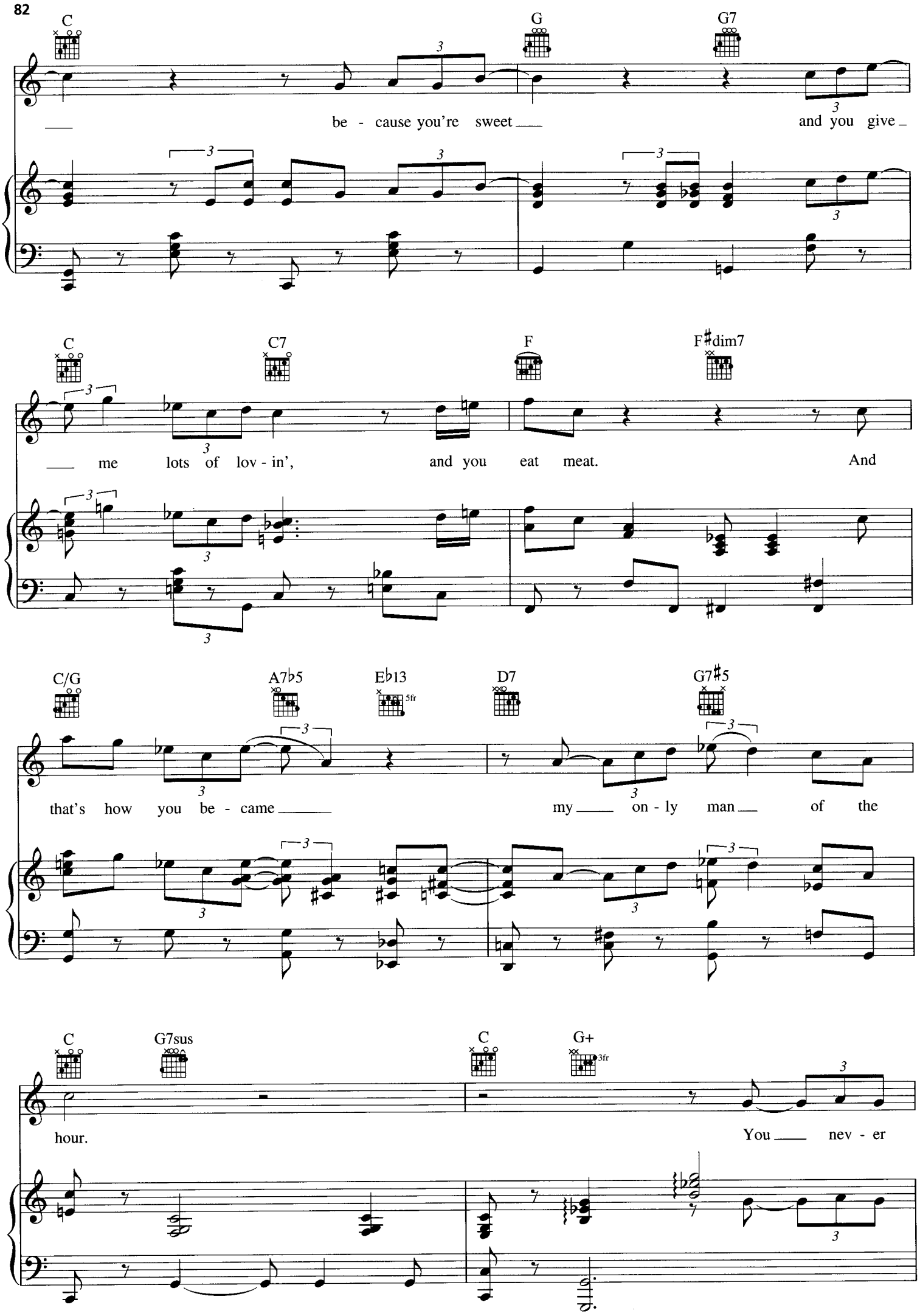
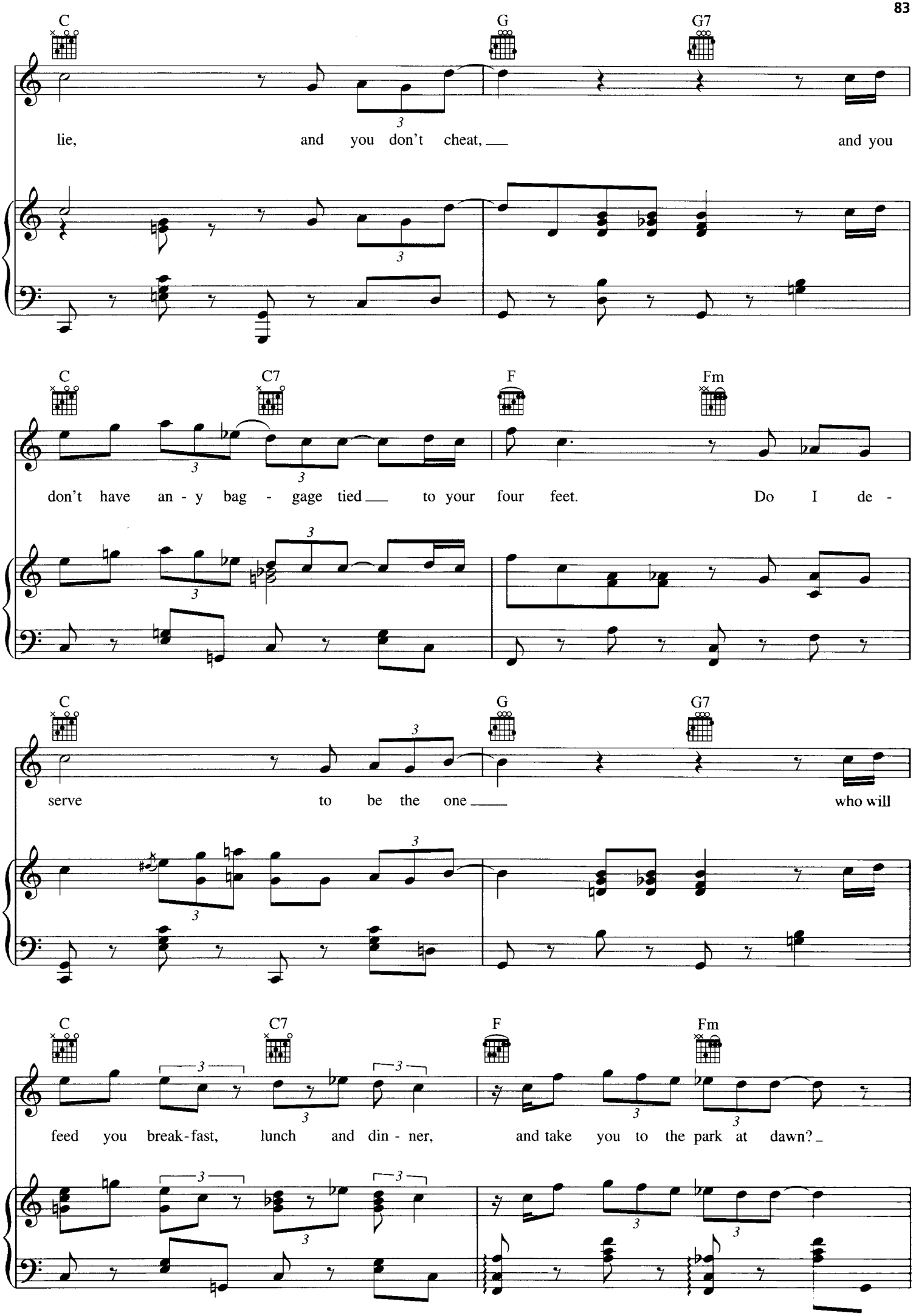
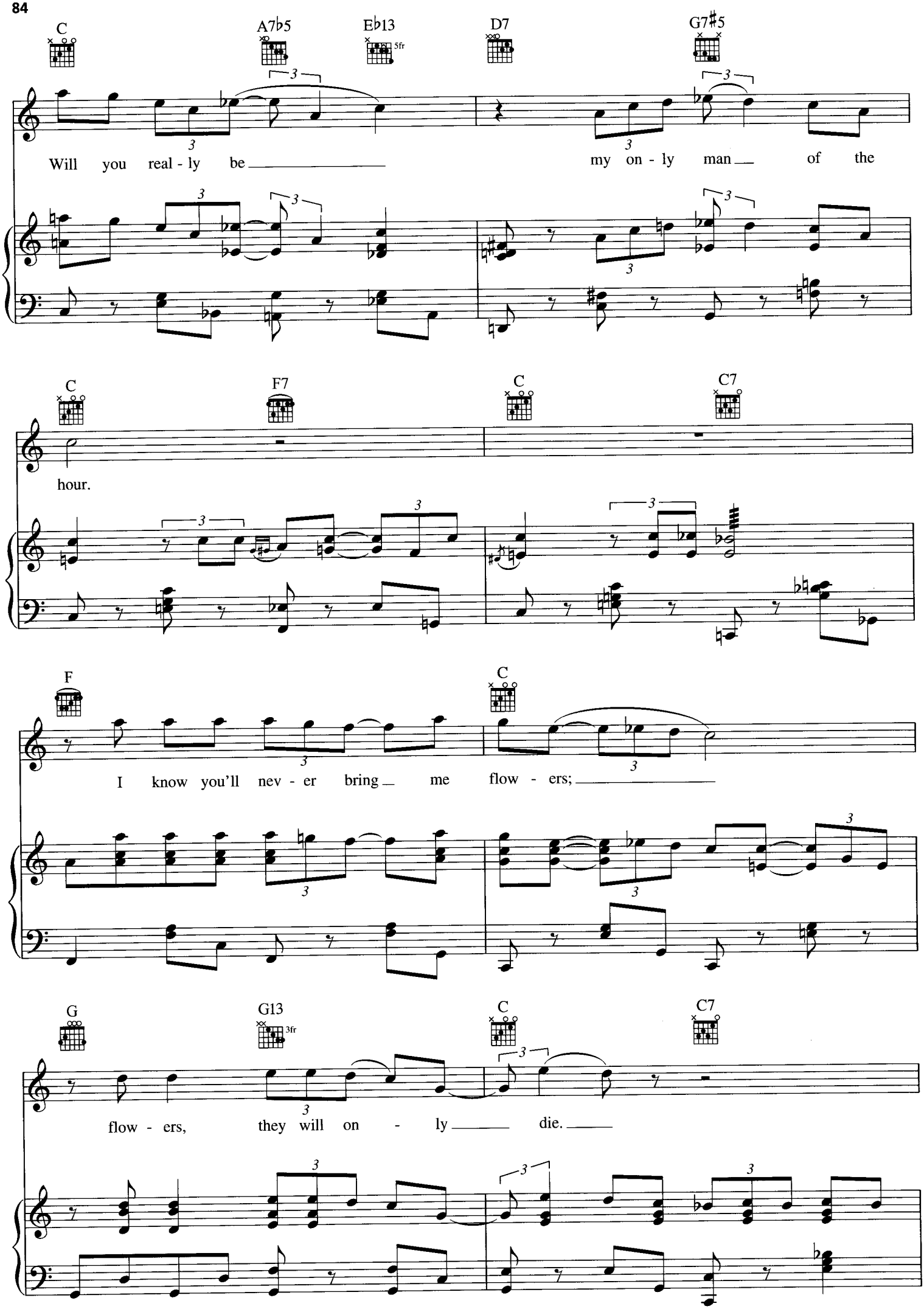
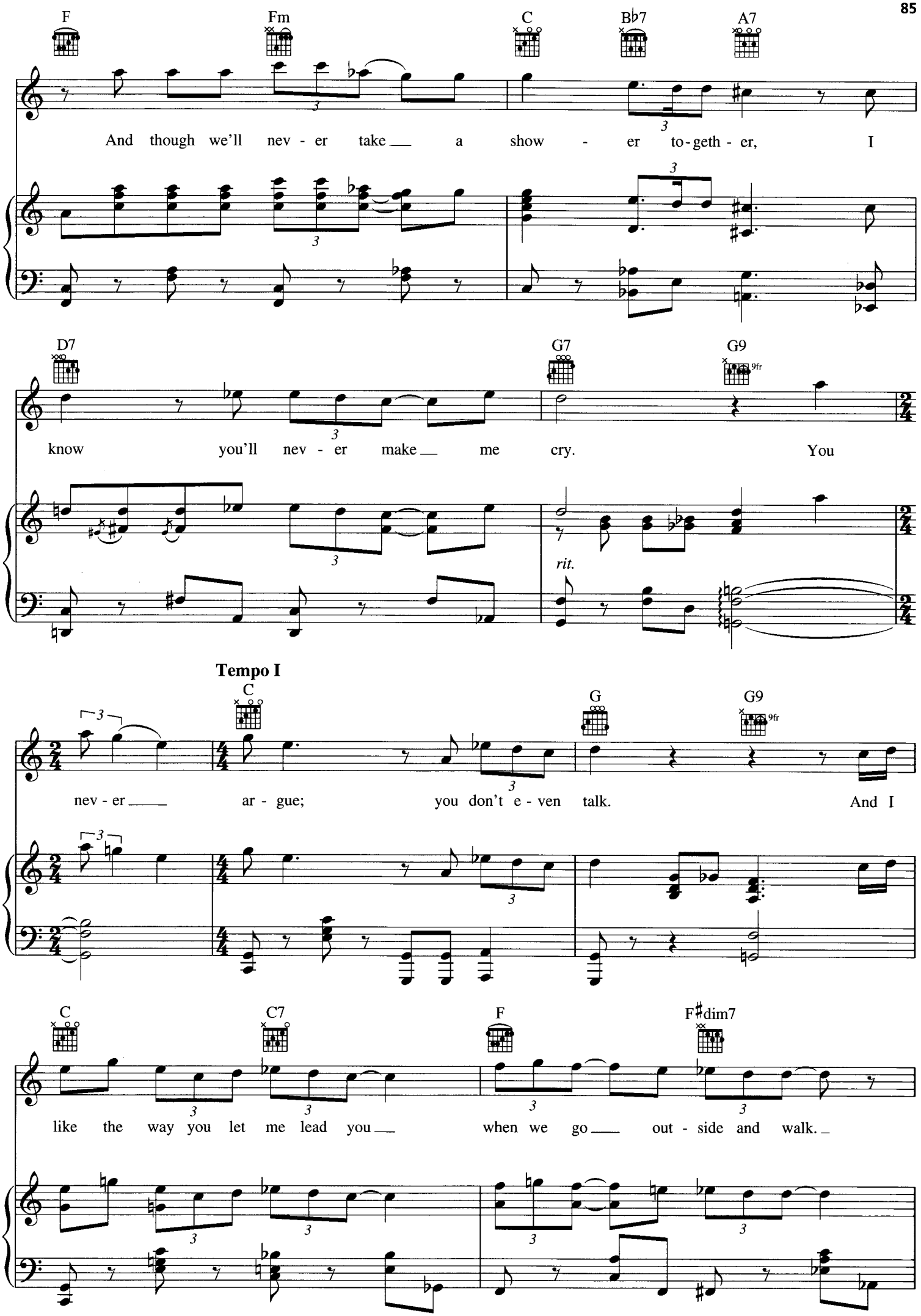
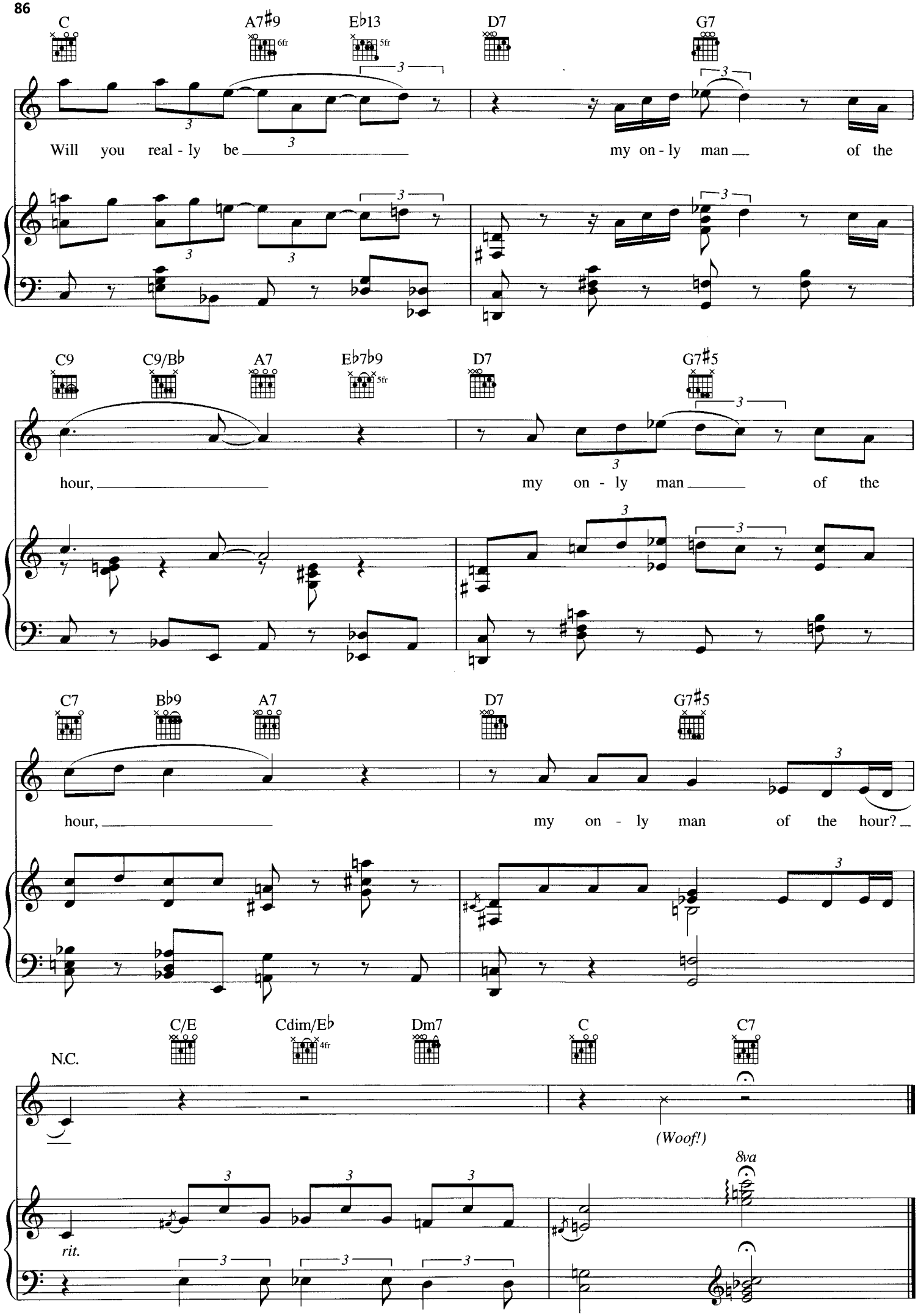
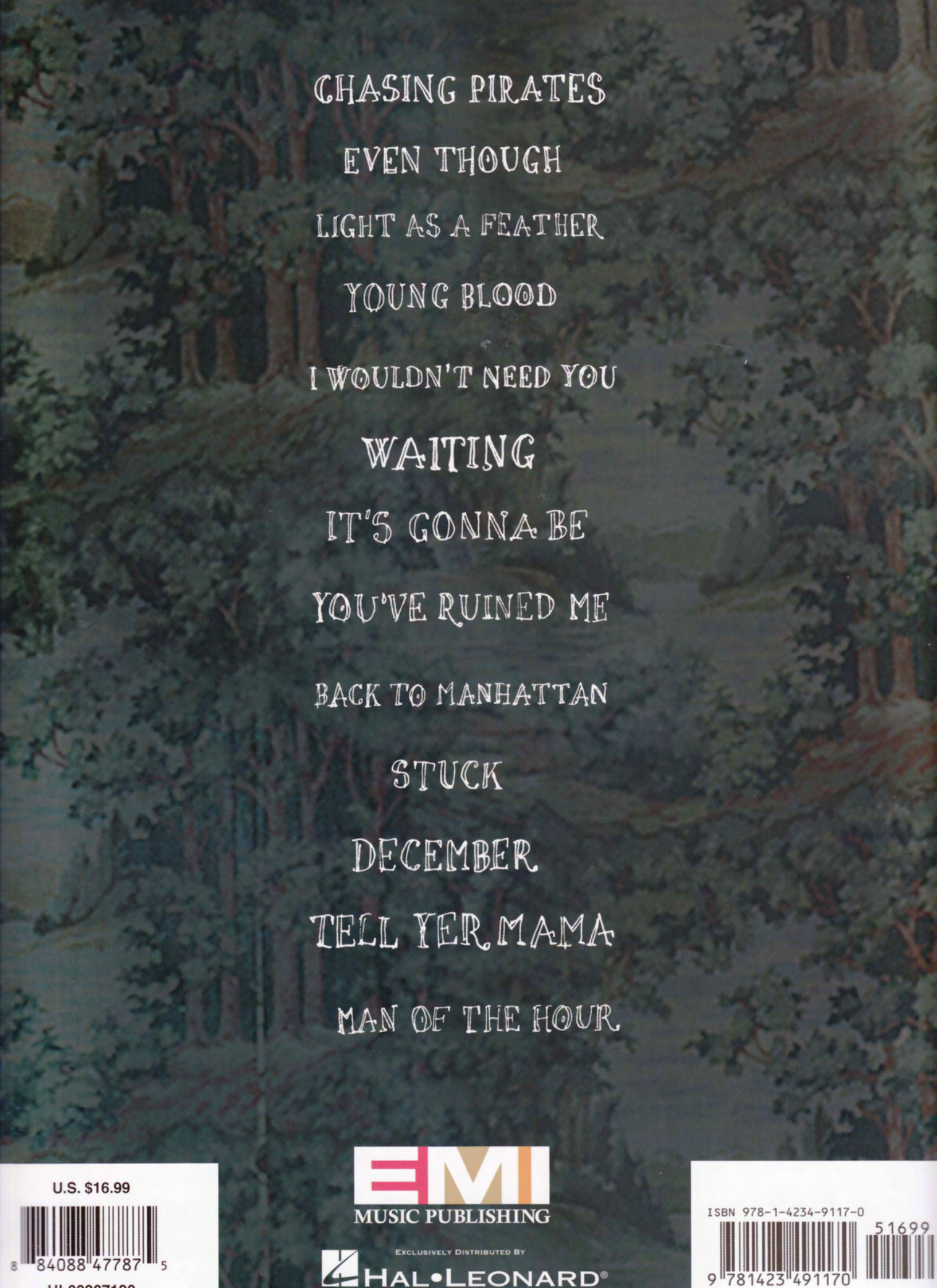

C
G
G7
be - cause you're sweet
and you give
C
C7
F
F♯dim7
me lots of lov - in',
and you eat meat.
And
C/G
A7♭5
E♭13
5fr
D7
G7♯5
that's how you be - came
my on - ly man of the
C
G7sus
C
G+
3fr
hour.
You nev - er


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?


C
A7♭5
E♭13
5fr
D7
G7♯5
Will you real - ly be my on - ly man of the
C
F7
C
C7
hour.
F
C
I know you'll nev - er bring me flow - ers;
G
G13
3fr
C
C7
flow - ers, they will on - ly die.


F
Fm
C
B♭7
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
rit.
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.


C
A7♯9
6fr
E♭13
5fr
D7
G7
Will you real - ly be
my on - ly man
of the
C9
C9/B♭
A7
E♭7♭9
5fr
D7
G7♯5
hour,
my on - ly man
of the
C7
B♭9
A7
D7
G7♯5
hour,
my on - ly man
of the hour?
C/E
Cdim/E♭
4fr
Dm7
C
C7
N.C.
(Woof!)
8va
rit.



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