

come away with me

Norah Jones

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Don't Know Why

Words & Music by Jesse Harris

♩ = 88



1. I



wait - ed 'til I saw the sun, I don't know why I did -
 (Verse 4 see block lyric)

Con pedale



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

To Coda Φ

Gm7 3fr

C7

F7sus4

Bb

Bb7

Gm7 3fr

C7

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

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

F7sus4

Bb

Bbmaj7

Bb7

Ebmaj7

D7

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

come... 2. When I saw the break of day

Gm7 3fr

C7

F7sus4

Bb

F11

Bbmaj7

Bb7

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

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

Ebmaj7

D7

Gm7 3fr

C7

F7sus4

Bb

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

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

Gm⁷ 3fr **C⁷add¹³** 3fr **F** **F**

heart is _____ drenched in _____ wine.

Gm⁷ 3fr **C⁷add¹³** 3fr

But you'll be _____ on _____ my _____ mind.

F⁷ **B^b/D** 1. **F/C** 2.

_____ for _____ ev - er. _____ er. _____

B^bmaj⁷ **B^b7** **E^bmaj⁷** **D⁷** **Gm⁷** 3fr **C⁷**

Piano solo

F7sus4



Bbmaj7



Bb7



Ebmaj7



D7



Gm7 3fr



C7



F7sus4



D.S. al Coda

Coda

Gm7 3fr



C7



don't know why I did - n't

F7sus4



Bb



Bb7/F



Gm7 3fr



C7



rit.

F7sus4



Bb



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

Verse 3:

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

My heart is drenched in wine etc.

Verse 4:

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

Seven Years

Words & Music by Lee Alexander

♩ = 126

N.C.

The first system of music consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing four measures of whole rests. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing piano accompaniment for the first four measures.

The second system of music consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing four measures of whole rests. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing piano accompaniment for the next four measures.

C

G/B

Am7

C/G

D7/F#

The third system of music consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing a repeat sign followed by a melodic line with lyrics: "1. Spin - ning, laugh - ing, danc - ing to her fav - 'rite song, -". Below the first two measures is the instruction "(Verse 4 instrumental)". The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing piano accompaniment for the same measures. The system ends with a double bar line and a sharp sign (#) on the bass line.

Fadd9



C



E7



Am7



C/G



a lit - tle girl with no - thing_ wrong_ is

Fadd9



C



G/B



all_ a - lone_ 2. Eyes wide op - en, al - ways
(Verse 5 instrumental til *)

Am7



C/G



D7/F#



Fadd9



hop - ing_ for the sun, and she'll

C



E7



Am7



C/G



Fadd9



sing her song_ to a - ny - one_ that_ comes a - long_

C G⁵ E⁷

*Fra - gile as a leaf in Au-

Am⁷ Am⁷/B Am⁷/C Am⁷/B Am⁷

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

D⁷add¹¹ C G/B

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

(Verse 6 see block lyric)

Am⁷ C/G D⁷/F[#] F⁶

on her face tells



a tale of grace that's all her own.

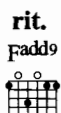
1.



2.



A lit - tle girl with no -



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

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

Cold Cold Heart

Words & Music by Hank Williams

$\text{♩} = 114$ $\text{♪} = \text{♪}^3$
N.C.



1. I've —



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

R.H. tacet 1st time

Play L.H. 8vb throughout



yet you're a - fraid_ each_

(8vb)



thing I do_ is just some ev - il scheme..

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



Why can't I free_ your_ doubt - ful mind, and

1.

A7



To Coda

melt your cold, cold heart?

(8vb)

3

2.

A7



2. An - heart?

E7



3

3

3

3

Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff system with treble and bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a rhythmic pattern of eighth notes.

(8vb)

A7



Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff system with treble and bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a rhythmic pattern of eighth notes.

D



E7



Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff system with treble and bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a rhythmic pattern of eighth notes.


A7

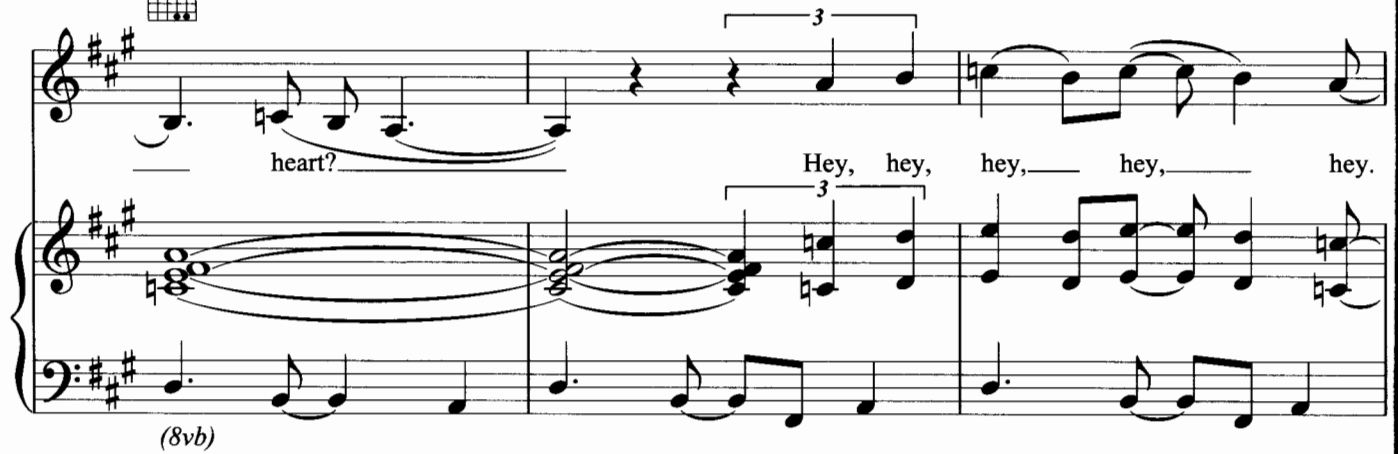


D. §. al Coda

Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff system with treble and bass clefs. Treble clef contains eighth notes. Bass clef contains a rhythmic pattern of eighth notes.

♩ Coda D⁹
 2fr



heart?

Hey, hey, hey, hey, hey.

(8vb)



Ah ha.



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

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

Feelin' The Same Way

Words & Music by Lee Alexander

$\text{♩} = 108$

B^b



The first system of music features a guitar part on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The guitar part consists of whole rests for the first three measures. The piano accompaniment begins with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A slur is placed under the first three measures of the piano accompaniment.



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

The second system continues the musical notation. The guitar part has a treble clef and contains a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. A slur is placed under the piano accompaniment for the first three measures.



low my_ door, and I can't hide be - neath_ my_

The third system continues the musical notation. The guitar part has a treble clef and contains a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. A slur is placed under the piano accompaniment for the first three measures.


B \flat



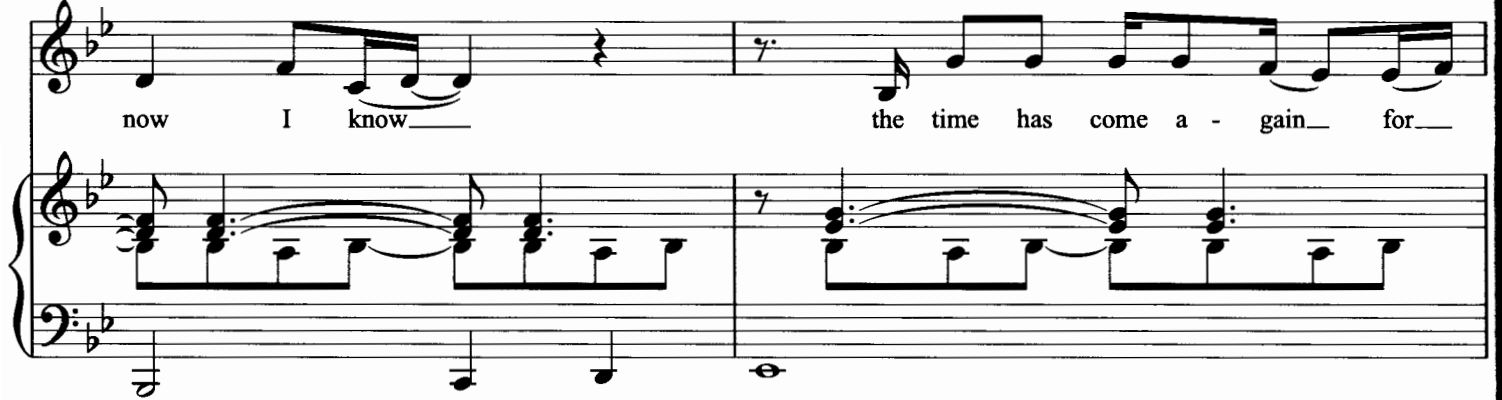
— sheets. — I've read the words. be - fore, — so



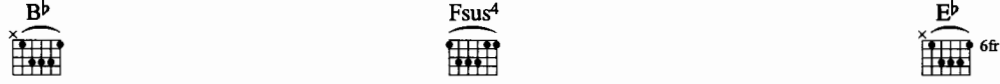
E \flat 6fr



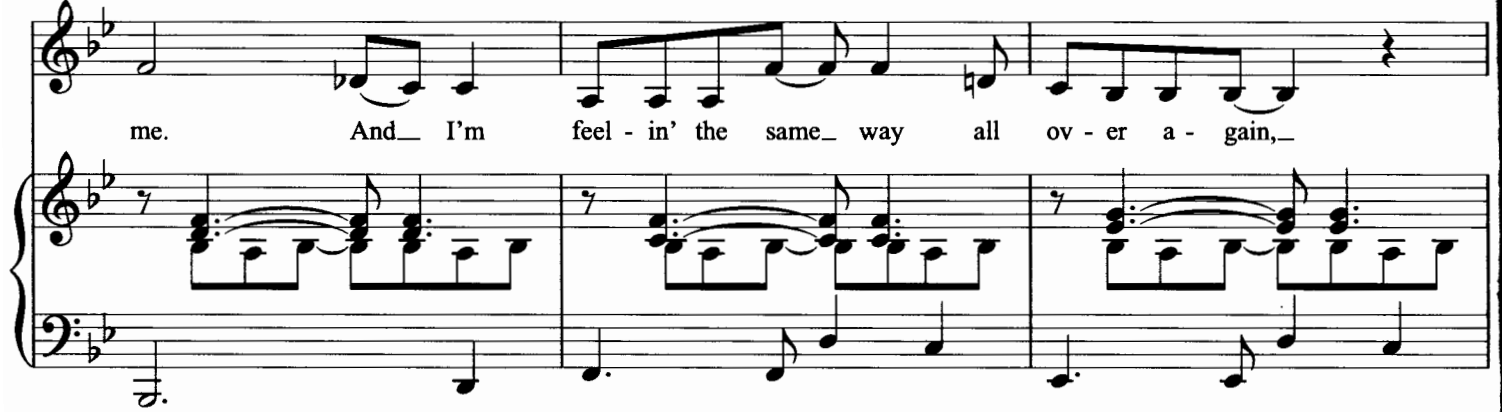
now I know — the time has come a - gain — for —




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




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



Daug Gm 3fr



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



D7/F#



Gm



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

C 3fr

1.

2.

To Coda

mat - ter how much I pre - tend.

(Ad lib. Vocal)

Ebbadd9/Bb

Cm7 3fr

Bb/D

Ebbadd9 3fr

Bb

Eb/Bb

Bb

Cm7 3fr

Bb/D

Eb 6fr

Bb

D.S. al Coda

♩ Coda

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

Chord diagrams: E^b 6fr, Gm 3fr

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

Chord diagrams: D⁷, Gm 3fr, D⁷/F[#]

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

Chord diagrams: Gm 3fr, Gm 3fr

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

Chord diagrams: Gm 3fr

Ah.

rit.

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

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

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

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

Come Away With Me

Words & Music by Norah Jones

$\text{♩} = 56$ $\text{♩} = \text{♩}^{\flat}$



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

C Am

3

Come a - way with me, and I will

fadd9 1. C

3 3 3

write you a song.

2. C

lies.

G fadd9 C

3 3

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

G Fadd9

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

C poco rit. G a tempo To Coda C

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

Am C Am

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

C Am Em

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

padd9



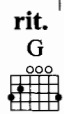
D.8. (with repeat) al Coda

stop lov - ing you.

Coda



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



Come a - way with me.

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

Verses 5 & 6:
Instrumental

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

Turn Me On

Words & Music by John D. Loudermilk

♩ = 55







Like a



flow - er _____ wait - ing _____ to _____ bloom,



like a light bulb _____ in a dark _____ room, -








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






_____ me on. _____ In my poor heart

it's been _____ so dark since you've _____ been _____ gone. _____



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

E^b 6fr F

but you're the on - ly one _____ who_ can turn_ me back on. _____

B^b B^b7

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

B^b Gm 3fr

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

Cm⁷ 3fr F B^b rit. E^b 6fr B^b

_____ to come on_ home and turn_ me on, turn me on. _____

Lonestar

Words & Music by Lee Alexander

$\text{♩} = 90$ $\text{♩} = \text{♩} = \text{♩}$



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

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

Piano accompaniment for the first system.



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

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

Piano accompaniment for the second system.



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

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

Piano accompaniment for the third system.

1-3.

D7/F#



F



G



C



3

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

4.

F



G



Am



Am7/G



N.C.

for you to shine down on me,

D7/F#



F



rit.

G



C



for you to shine down on me.

Verse 2:

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

Verse 3:

Instrumental

I've Got To See You Again

Words & Music by Jesse Harris

♩ = 100

N.C.

Fm⁷



§ Fm⁷



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

- er me down in my chair

C7 3fr

when you dance over me. I can't help



To Coda ⊕

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

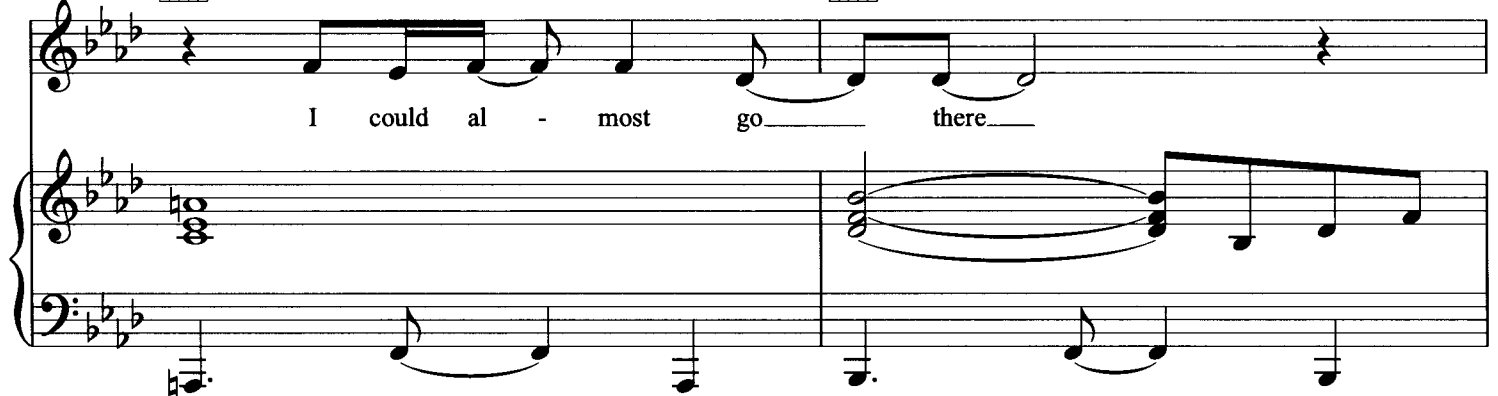
1. Fm



2, 4. Fm

- gain. - gain.

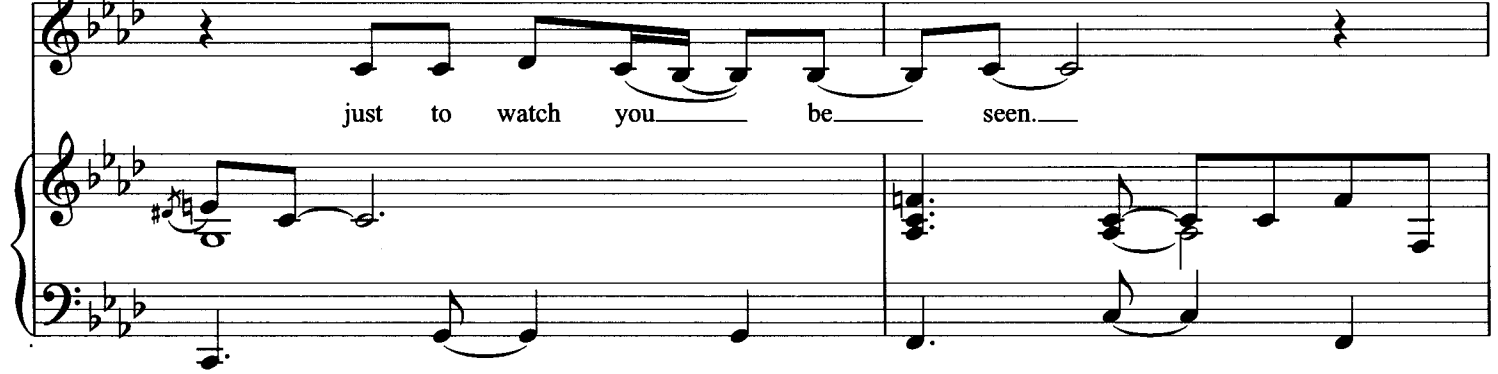
F⁷/A  B^bm 



I could al - most go there




C⁷ 3fr  Fm 


just to watch you be seen



F⁷/A  B^bm 

I could al - most go there




C⁷ 3fr 

just to live in a dream.

(L.H.)

Ped.



D.S. al Coda
after verse 5

♣ Coda



- gain. Oh, I can't

help my - self,

I've got to see you a - gain.

Verse 2:
 Late in the night when I'm all alone
 And I look at the clock and I know you're not home
 I can't help myself
 I've got to see you again.

Verse 3:
 But no, I won't go for any of those things
 To not touch your skin is not why I sing
 I can't help myself
 I've got to see you again.

Verse 4:
 Instrumental

Verse 5:
 No I won't go to share you with them
 But oh even though I know where you've been
 I can't help myself
 I've got to see you again.

Shoot The Moon

Words & Music by Jesse Harris

♩ = 73
N.C.

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

C⁵
x 0 0 0 3fr

G/B
x 0 0 0

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

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

Am⁷
x 0 0 0

C⁵/G
x 0 0 3fr

F⁵add⁹
0 x x

C/E
0 0 0

F⁵add⁹
0 x x

G/B
x 0 0 0

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

— too soon;

you shoot the moon

and miss com - plete - ly. —

C G/B Am⁷ C⁵/G F⁵add⁹ C/E

And now you're left_ to face_____ the gloom, the emp-ty room_____ that

F⁵add⁹ G/B Am C⁵/G

once smelled sweet - ly_____ of all the flow - ers you plucked.

F⁴m⁷b⁵ F C/E G/D C G/B

— If on - ly_____ you knew the rea - son_____







Am C/G F⁴m⁷b⁵ F C/E G/D

why you had to each_____ be_____ lone - ly_____ Was it just the sea-


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






son? —




C⁵  3fr G/B  Am⁷  C⁵/G  3fr F⁵add⁹  C/E 

(Ad lib. instrumental solo)



1-3. F⁵add⁹  G/B  4. rit. F⁵add⁹  G/B  C 



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

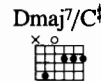
Verse 3:
 (Instrumental)
 Will you think of times you've told me
 That you knew the reason
 Why we had to each be lonely?
 It was just the season.

Painter Song

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

♩ = 86 ♪ ♩ = ♩³





1. If I were a pain - ter, — I would paint my re - ver -
 - ge - ther — just — like we used to

*(Verse 3 instrumental till *)*

B⁹ E⁷ C^{#7}/E[#]

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

F^{#m} B⁹ 1. Bm⁷ E⁷aug 2. Bm⁷ E⁷aug E¹³

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

B⁹ F^{#m}/C[#] Dmaj⁷ Amaj⁷

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

Bm⁷/A A^{#dim} Bm⁷ C^{#m}⁷ E⁷/D B⁹/D[#] E¹³ C^{#7}/E[#] F^{#m}⁷

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

Bm7 E13/B E13/Bb

3. But on - ly if I were a

Amaj9 A6 Dmaj7 Dmaj7/C# B9

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

To Coda ☼ D.%. (with repeat) at Coda

E7 C#7/E# F#m B9 Bm7 E7aug

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

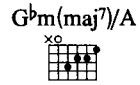
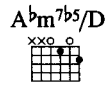
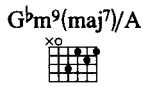
☼ Coda F#m B9 rit. Bm7 E13 Amaj9

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

One Flight Down

Words & Music by Jesse Harris

♩ = 66



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

A^b9sus⁴

A^b

D^b

A^bm⁷b⁵/D

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

E^bm⁷

A^b

D^b

A^b7/C

B^b

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

E^bm⁷

G^bm(maj⁷)/A

E^bm⁷/A^b

A^b

drifts like smoke, and it's been






D^b

A^bm⁷b⁵/D


E^bm⁷





A^b

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


now you know.








2. The reeds and brass have been weaving,

(Verse 3 see block lyric)



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









In this place, where your arms un -



A^b9sus⁴



A^b



D^b



A^bm⁷b⁵/D



- fold, _____ here at last _____ you see your an - cient

E^bm⁷



A^b13



A^b



1.

D^b



E^bm⁹/A^b



A^b7



_____ face. _____ Now you know, _____ now _____ you know.

D^b



D^b/C



2.

D^b



rit.

E^bm⁹/A^b



A^b7



D^b



Now _____ you know...

Verse 3:
 The cadence rolls in broken
 Plays it over and then goes
 One flight down
 There's a song on low
 And it's been there playing all along
 Now you know
 Now you know.

Nightingale

Words & Music by Norah Jones

$\text{♩} = 150$



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 150. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

A⁵/D



The second system continues the vocal and piano parts. The vocal line includes the lyrics "Night - in - gale,". The piano accompaniment features a similar rhythmic pattern to the first system, with a prominent bass line and chordal accompaniment.

A⁵



A⁵/G



The third system concludes the vocal and piano parts. The vocal line includes the lyrics "sing us a song—". The piano accompaniment maintains the established rhythmic and harmonic structure.



of a love that once be - longed...

Night - in - gale, tell me



your tale. Was your jour -



- ney far too long? Does it seem



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



to a ques - tion I can't



ask? I don't know



which way the feath - er falls;



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



sing us a song



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



tell me your tale.

Dadd9



A



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

G6



Dadd9



ces that are _____ spin - nin' 'round _____ me _____

A



try'n' to tell _____ me what _____ to say _____



G6



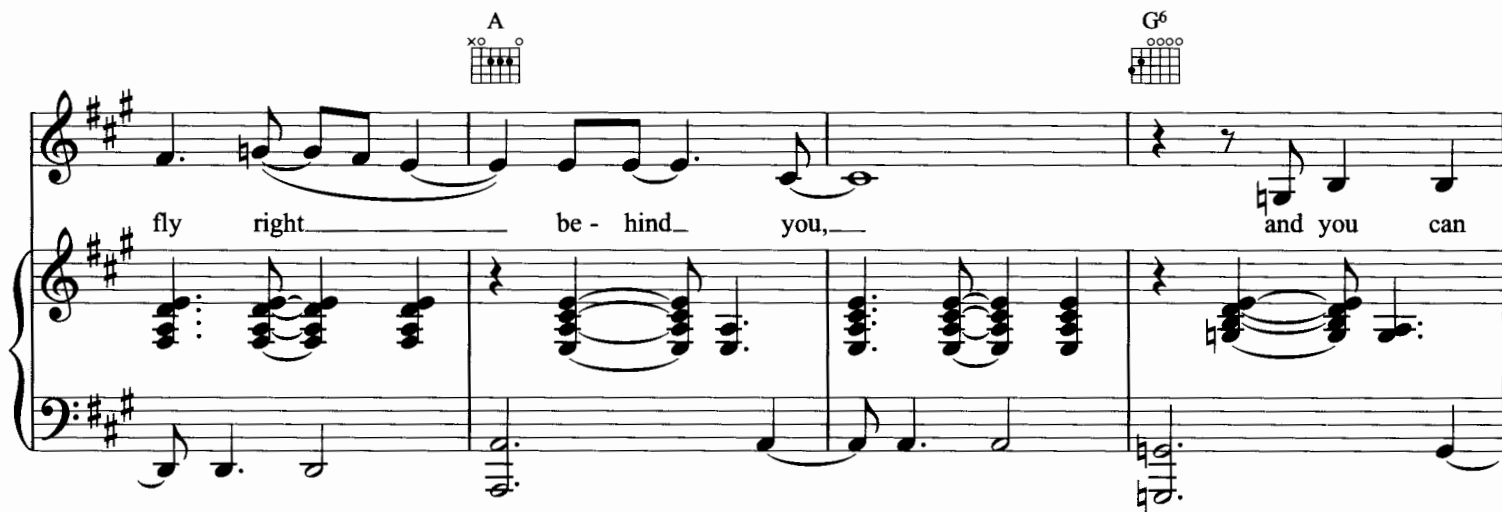
Dadd9





Can I

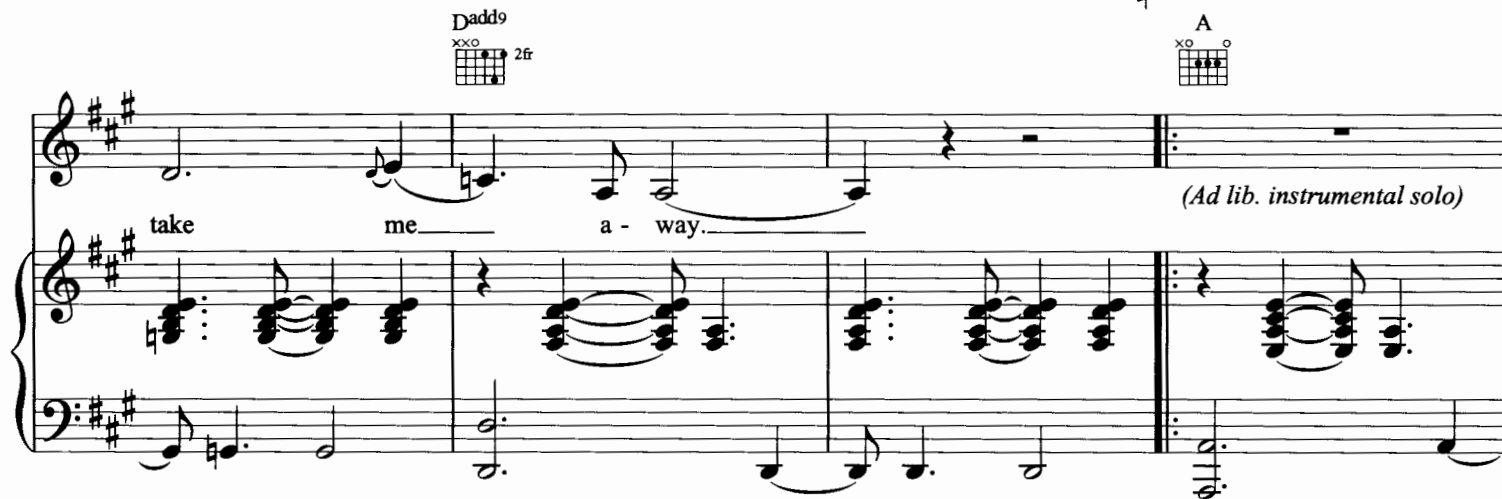
A  G⁶ 

fly right be - hind you, and you can



Dadd9  A 

take me a - way. (Ad lib. instrumental solo)



G⁶  Dadd9 



A 

1. 2. D.%. to fade

All the voic -



The Long Day Is Over

Words & Music by Norah Jones & Jesse Harris

♩ = 89
N.C.



1. Feel - ing tired

(Verse 3 Instrumental)



by the fire; the

Fm

G^b



long day is

D^b/A^b

A^b

D^b



ov - - - er.

G^bmaj⁹

D^b



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


G^bmaj⁹

D^b



a - sleep at dawn;
the sun will rise.

Fm




the the emb long ers, day


3 3 3

Musical score for the first system, featuring a vocal line with triplets and piano accompaniment.

G \flat



1. D \flat /A \flat




4fr

they is burn


3 3

Musical score for the second system, including a first ending bracket and triplets.

A \flat



D \flat




4fr

on.

3

Musical score for the third system, featuring a triplet and a double bar line.

2. D \flat /A \flat



4fr

rit. A \flat



4fr

D \flat



4fr

ov er.

3

Musical score for the fourth system, including a second ending bracket, a ritardando marking, and triplets.

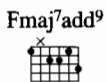
The Nearness Of You

Words by Ned Washington
Music by Hoagy Carmichael .

Freely (♩ = c. 56) $\text{♩} = \text{c. } 56$



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



that thrills and de - lights me; oh no,



it's just the near - ness of you.

C C⁶ Gm⁷ C⁹ Fadd⁹

It is - n't your_ sweet_ con - ver - sa - tion that brings this_ sen -

Fdim Em⁷ A⁷b⁹ Dm⁷ G¹³b⁹



- sa - tion; oh no, it's just the near - ness_ of

B/C C⁶ G⁷b⁹


you. When you're in my arms







G⁷#⁹ Cmaj⁹

and I feel you_ so close_ to me, -


 3fr
  Fmaj7

all my wild



 Em
  A7b9
  Dm7
  C/E
  F
  F#dim

- est dreams came true.



 G11
  G13b9 N.C.
  Cmaj7
  C/E
  C11 3fr
  C 3fr

I need no soft lights to enchant me,



 Fmaj9
  Fdim

if you will only grant me



Em7



A7



Dm7



G7



the right

to hold you ev - er

Em7



A7b9



so tight,

and to feel in the

Dm7



C/E



F



F#dim



G11



G13



N.C.

B/C



C6



night

the near - ness of you.

B/C



C6



B/C



C6



B/C



C6

