

Piano • Vocal • Guita

Norah Jones

feels like home



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feels like home

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SUNRISE

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately

The sheet music consists of six staves of musical notation. The top two staves are for piano, with the right hand playing chords and the left hand providing harmonic support. The third staff is for guitar, showing chords and fingerings (e.g., X, 3fr). The fourth staff continues the piano and guitar parts. The fifth staff begins a vocal part with lyrics: "Sun - rise, sun - rise, looks like Could - n't". The piano accompaniment continues. The sixth staff continues the vocal line with lyrics: "morn - ing in your eyes, but the find it in your eyes, but I'm". The piano accompaniment concludes.

Piano and Guitar Chords:

- Staff 1: Cm7, Bb, Eb, Cm7, Bb
- Staff 3: E^b, Cm7, Bb, Eb, Abmaj9
- Staff 5: Bb, Cm7
- Staff 6: Bb, Eb

Lyrics:

Sun - rise, sun -rise, looks like Could - n't
Piano solo ad lib.

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

Cm7 E♭ A♭(add2) E♭

clock's sure held nine fifteen for hours.
 it's written all over my face.

Sun -rise,
 Sur -prise,
 could - n't
 nev - er

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

To Coda

A♭(add2) E♭

ready come _ and gone.
 through an - oth - er day.
 And I said,
 Then I say,



(1., 2.) "Ooo, _____



ooo, _____



ooo" _____

to you. _____



1

2

D.S. al Coda

Sur - prise, _____



CODA



F/A

*Piano solo ends*

And

A♭(add2)



now the night — will throw its cov - er down. —

F/A

A♭(add2)



— mm, on me a - gain. —

F/A

Ooh, and if I'm right. —

$A\flat$ (add2)

F/A



it's the on - ly way —

 $A\flat$ (add2) $B\flat$ sus

to bring me — back. ——————

Cm

 $B\flat$ 6 $E\flat$  $A\flat$ 

Ooo, ——————

Cm

 $B\flat$ 6 $E\flat$  $A\flat$ 

ooo, ——————

 $E\flat$ 

Cm
x 3frBb6
x o xEb
x 3fr1 A♭
x 4fr

ooo, _____ to you. _____

Fm
xx2 A♭
x 4fr

(3): | 2

(3): | 2

Fm
xx

to you. _____

Eb(add2)
x 6fr

rit.

WHAT AM I TO YOU

Words and Music by
NORAH JONES

Slowly

N.C.

C


What am I ___ to you? ___

G/B


Em7


Am


Tell me, dar - lin' ___ true. ___

C/G


C


F


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

G C G Am7 G/B G

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

C G/B Em7

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

Am C/G C

you go? — See, I'd cry _____ if you

F G

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



B♭(add2)/D C7/E



so. —

Solo ends

Now, — if my sky should —



fall.

would you — e - ven call? —

{ I've o - pened up — my heart; — }
 { I will o - pen up — my heart; — }

I nev - er wan - na part. —



I'm giv - ing you — the ball. —



G Am7 G/B G C

When I look in your eyes, _____

G/B Em7 Am

I can feel the but - ter - flies. _____

C/G C F

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

G C G Am7 G/B G

true, what am I to you? _____

Instrumental solo

CODA C/G

Could you find a love in me? _____

F

Would you carve me in a tree? _____

G

Don't fill my heart _____

C

with lies.

B+ Gm/B♭ Am

D9

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

F/G

what am I to you? _____

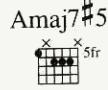
C Dm7 C/E F Dm7 Dm7/G C

rit.

THOSE SWEET WORDS

Words and Music by LEE ALEXANDER
and RICHARD JULIAN

Moderately

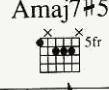
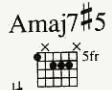


With pedal



What did you say? —

I know —
the hour —



— I saw you sing - ing;
hand has spun, —

but my ears —
but be - fore — the night — is done. —

A5

 Dsus2

 A5

 1
 F#m7

 Dsus2

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

A5

 2
 F#m7

End of ___ the day; ___ spok - en like a

Dsus2

 A5

 F#m7(add4)

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

D

 A

 A7

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

Dmaj9

B7/D[#]

E

C^{#7/E[#]}up
upthrough
throughthe af - ter - noon
the af - ter - noon:

F#m



B7



E



E7

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

E6



E



A5



Amaj7#5



D



To Coda O

What did you say?

Did you have a hard time sleep - sing?

I know what you were

A5



Amaj7#5



D



A5



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



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



D.S. al Coda

CODA

A5

Amaj7#5

D



See my love —

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

A5

Dsus2

A5

F#m7



— ing long e - nough to

hear —

those —

sweet —

words —

and your sim - ple

hear —

those —

sweet —

words —

spok - en like a

Dsus2

A5

1

2

mel - o - dy. —

I just have to

I just want to

mel - o - dy. —

Dsus2

A5

F#m7

Dsus2

A

hear — those — sweet words...

rit.

CARNIVAL TOWN

Words and Music by NORAH JONES
and LEE ALEXANDER

Easy Swing

F(add2)



F6/9



Fmaj7

*mp**With pedal*

F6/9



F(add2)



F6/9



'Round 'n' 'round, —

car - ou - sel —
Fer - ris wheel; —

has

Fmaj7



E7



Am

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

Bb6/9



F(add2)



1

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

Up and down, —

2

B♭m6

Is it lone - ly? — Lone - ly? —

F

Lone ly? —

B♭m6

F(add2)

Lone ly? —

F6/9

Fmaj7

E7

(Mm, mm.) —

Am

B♭6/9

F(add2)

Did the clown —

F6/9 Fmaj7 E7

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

Am Bb6/9

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

F(add2) F6/9

there.

Fmaj7 E7

Am

B \flat 6/9

F(add2)

Is it

B \flat m6

6fr

lone - ly? — Lone - ly? —

F

B \flat m6

6fr

Lone - ly? —

F(add2)

F6/9

Fmaj7

F6/9

F6

rit.

IN THE MORNING

Written by ADAM LEVY

Slow groove

N.C.

mp

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of four flats, and a 4/4 time signature. It includes dynamic markings like 'mp' and 'N.C.' (Non-Chorus). The bottom staff is for the voice, also in a treble clef, four flats, and 4/4 time. The lyrics are integrated into the vocal line. The vocal part begins with eighth-note chords and transitions to a melodic line with sustained notes and grace notes. The piano part provides harmonic support with eighth-note patterns and occasional sustained notes.

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

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

B \flat 7

ing; ba - by, in the af - ter - noon.

N.C.

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

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



ing, _____

ba - by, in ___ the af -

N.C.

- ter - noon.

Cm7



D♭6/9



Cm7



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

N.C.

Mm. _____

My

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

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

B♭7

B♭7sus

- ing, ba - by, in the af -

N.C.

- ter - noon. —

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

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

 $B\flat 7$ 

ing; —

 $B\flat 7sus$ 

ba - by, in — the af -

N.C.

- ter - noon.

Cm7  D \flat 6/9  Cm7 

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

N.C.

call.



Musical score page 28, measures 1-2. Treble and bass staves in B-flat major. Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with some grace notes.

Musical score page 28, measures 3-4. Treble and bass staves in B-flat major. Chords: B-flat 7 (B7) and B-flat 7 sus (B7sus). Treble staff includes a guitar chord diagram above the staff.

b. 2

Musical score page 28, measures 5-6. Treble and bass staves in B-flat major. Treble staff starts with a piano-roll style pattern. Bass staff has eighth-note patterns.

N.C.

3

Musical score page 28, measures 7-8. Treble and bass staves in B-flat major. Chords: C major 7 (Cm7), D-flat 6/9 (Db6/9), and C major 7 (Cm7). Treble staff includes guitar chord diagrams above the staff.

N.C.

Musical score for two staves in G clef, 2/4 time, and B-flat key signature. The top staff begins with a dynamic instruction 'N.C.' followed by a series of eighth-note patterns with slurs and grace notes. The bottom staff follows a similar pattern.

Continuation of the musical score for two staves in G clef, 2/4 time, and B-flat key signature. The music continues with eighth-note patterns and slurs.

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

Continuation of the musical score for two staves in G clef, 2/4 time, and B-flat key signature. The music continues with eighth-note patterns and slurs.

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

Continuation of the musical score for two staves in G clef, 2/4 time, and B-flat key signature. The music continues with eighth-note patterns and slurs.

A♭



Fall - ing back _ a - gain, _

fall - ing back _ a - gain. _

1

Fall - ing back _ a - gain; _

fall - ing back _ a - gain. _

2

fall - ing back _ a - gain, _

in the morn - ing. _



rit.



BE HERE TO LOVE ME

Written by TOWNES VAN ZANDT

Bluesy



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

mp

With pedal

A♭

D♭/A♭

A♭

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

E♭



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



A♭



door

it's on - ly ____ of the warm ____ glow ____ of the wine ____

of a - bus - in' ____ wall. ____

B♭m7

A♭/C



that's

But who

Db

D♭9

got you ____

cares ____ to feel - in' this

way;

but I

what the

night watch - men

say;

the

A♭

don't care,
stage ____I want you
has been set forto the stay
play.



So just to } hold me _____ and tell me _____ you'll

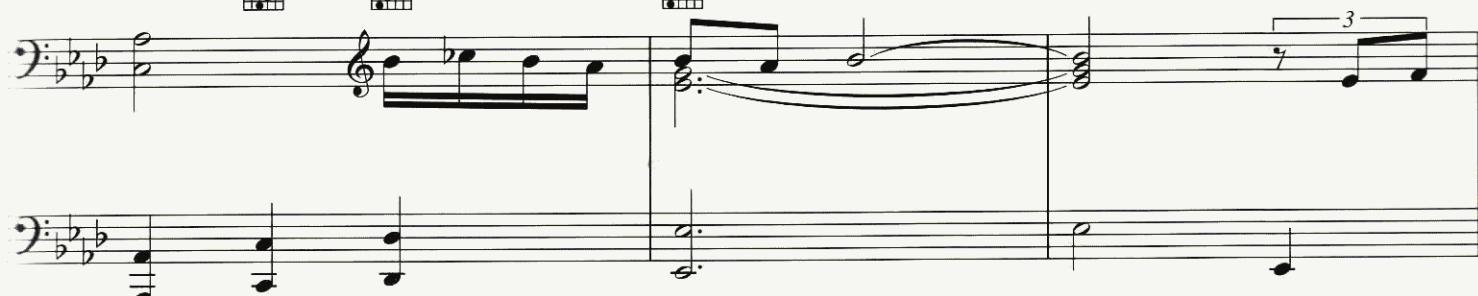
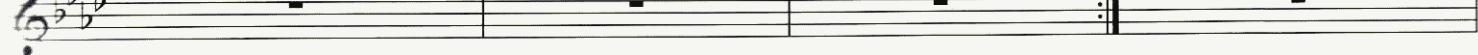


be here _____ to love me _____ to - day.

1



2



D_b

3

A_b

3fr

3

3

3

3

D_b/A_b

3fr

3

A_b

4fr

3

3

3

A_b/C

3fr

3

3

E_b

3fr

3

D_b

4fr

3

3

3

A_b

4fr

3

D_b/A_b

4fr

A_b/E_b

3fr

B_bm7/D_b

4fr

3

A_b

4fr

3

3

3

A♭/C



E♭



The moon's come ___ and gone, but a

3 3

D♭



A♭



few stars ___ hang on - to the sky.

3

A♭/C



E♭



Well, the wind's run - nin'

3

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

3

A♭



D♭



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

3



But the po - ets are de -

D**b**7

A**b**

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

Bbm7

Ab/C

noth - in' to say 'cept,

E**b**

D**b**

"Hold } hold } me _____ and tell _____ me _____ you'll be here _____ to

a.

d.

A♭

love me to - day." { to - day.

1 **2**

E♭ x 3fr	B♭m7 x 3fr	A♭/C x 3fr
B♭m7 x 3fr	A♭/C x 3fr	

Just Just

hold me and tell me you'll be here to

love me to - day.

rit.

CREEPIN' IN

Words and Music by
LEE ALEXANDER

Brightly

B_b5

mf

1 2

B_b5

There's a big ol' hole

Instrumental solo

E_b(add2)

that goes right through the sole

B_b5

of this old shoe;

F5

and the

1 2

B \flat

B \flat 7

E \flat

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

E \flat m

B \flat 5

F5

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

B \flat 5

F

E \flat

— Solo ends } Just creep _____ on _____ in, —

B \flat 5

F

E \flat

creep _____ on _____ in. —

—

B♭5 F Gm7

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

F E♭(add2) B♭5

N.C. stop un - til it's done _____ sneak - in' in. _____

To Coda ⊖

There's a sil - ver moon _____

E♭(add2)

that came a lit - tle _____ too



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



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



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



as long as it's there.

They just creep _____





 on _____ in, _____ creep _____





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





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








N.C.

D.S. al Coda

CODA

There's a big ol'

E♭(add2)



hole, it goes right — through — my — soul;

B♭5

F5

aw, that ain't noth - in' new. So as

B_b

B_{b7}

E_b

E_bm

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

B_{b5}

F5

B_{b5}

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

F5

E_b(add2)

B_{b5}

you just creep — on — in, —

F5

E_b(add2)

creep — on in. —

And once you have be - gun, _____ don't

C8

N.C.

E♭(add2)

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

F5

Gm7

F5

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

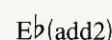
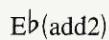
N.C.

sneak - in' in. _____

and



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



N.C.

sneak - in' in, _____

sneak - in' in, _____

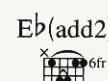
Repeat ad lib.



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



Last Time



Sneak - in' in, _____

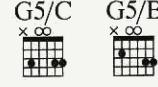
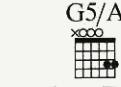
in.)

rit.

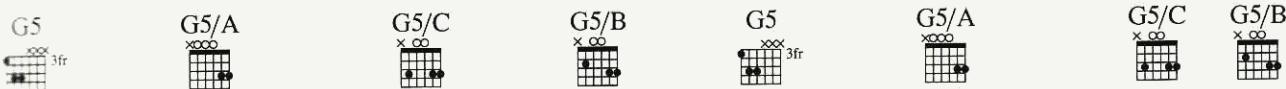
TOES

Words and Music by NORAH JONES
and LEE ALEXANDER

Moderately slow



With pedal




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



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

But I nev -
And I thought —



C



G5

so my
but my

er seem to have the time;
this time that it may be true;

1

C G5 C G5

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

2

C G5 C G5

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

2

C G5 C G5

toes just touched the wa - ter.

2

C G5

toes just touched the wa - ter.

E♭maj7

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

Dm7(add4)

C
G5

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

B♭6
Am7
G/B
C

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

To Coda

G5
 G5/A
G5/C
G5/B
G5
 G5/A
G5/C G5/B
G5
 G5/A
G5/C
G5/B

Mm. _____

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

Instrumental solo

1-3 Em7 4 Em7 G5

D.S. al Coda Solo ends

CODA G5 G5/A G5/C G5/B C

That spoil - ed sun up o -

G5 C

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

C

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

G5

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

C

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

Repeat and Fade**Optional Ending**

C G5

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

G5

HUMBLE ME

Words and Music by
KEVIN BREIT

Moderately slow

Freely

mp

With pedal

G7

C

Fsus2/A

C

Went out on a limb,

G7

C

Fsus2/A

gone too far;

I broke down at the side of the road,

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

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

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

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

all I have to turn — to.

Fmaj7 Fm/G C G(add4)

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

Am7 Fmaj7 Fm/G

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

C G(add4) Am7 Bbsus2 F/A

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

Gm7(add4) F G7sus

want it to. — You hum - ble me,

C G7 Fsus2/A

Lord. You hum - ble me, Lord.

Am7 F(add2) C/E

I'm on my knees,

G7sus C

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

G7 Fsus2/A Am7

You hum - ble me, Lord. So



To Coda □

please,

please, —

please, —

for - give me. —

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is at the top. The vocal line continues from the previous section. Measures 1-3 show a 3-chord progression: F(add2), C/E, and G7sus. The vocal line ends with a fermata over the third measure.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is at the top. The vocal line continues from the previous section. Measures 4-6 show a 3-chord progression: C, G7, and C. The vocal line ends with a fermata over the third measure.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is at the top. The vocal line continues from the previous section. Measures 7-9 show a 3-chord progression: C, Fsus2/A, and C. The vocal line ends with a fermata over the third measure.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is at the top. The vocal line continues from the previous section. Measures 10-12 show a 3-chord progression: G7, C, and C. The vocal line ends with a fermata over the third measure.

C G7 C

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

Fsus2/A C G7

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

C Fsus2/A C C

—

Heard you kicked the bot - tle and you

G7 C Fsus2/A

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

Chords: C, G7, C, Fsus2/A

Lyrics: true you have some - bod - y
keep - ing ____ you com - pa - ny? ____

D.S. al Coda

CODA

Chord: C

Lyrics: You _ hum - ble me. ____

Chords: G7, C, Fsus2/A

Chords: C, Csus(add2), C, Fsus2/A, C

ABOVE GROUND

Written by ANDREW BORGER
and DARU ODA

Slowly

2

Bb7sus Bb7 Bb7sus Bb7 Bb7sus Bb7

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

Bb7sus Bb7 Bb7sus Bb9

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

Bb7sus Bb7 Bb7sus Bb7

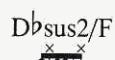
Oh, the air - feels heav - y; ev - 'ry - thing - just pass - es by.



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



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



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



3

(Faint lyrics)

B_b7sus B_b7 B_b7sus B_b7

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

B_b7sus B_b7 B_b7sus B_b9

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

B_b7sus B_b7 B_b7sus B_b7

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

B_b7sus B_b7 B_b7sus B_b9

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



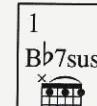
Meet _ me out - side a - bove ground. I see _ you on _ your _ way; _



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

some - day. _

Instrumental solo



Solo ends

Meet _ me out - side a - bove ground. _

I see _ you on _ your _ way; _

$\text{D}\flat\text{sus2/F}$ $\text{E}\flat$ $\text{G}\flat\text{maj7}$ $\text{E}\flat$

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

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

 $\text{G}\flat\text{maj7}$ $\text{E}\flat$ $\text{G}\flat\text{maj7}$ $\text{E}\flat$

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

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

 $\text{E}\flat 7$ *Instrumental solo***Repeat and Fade****Optional Ending**

LONG WAY HOME

Words and Music by KATHLEEN BRENNAN
and TOM WAITS

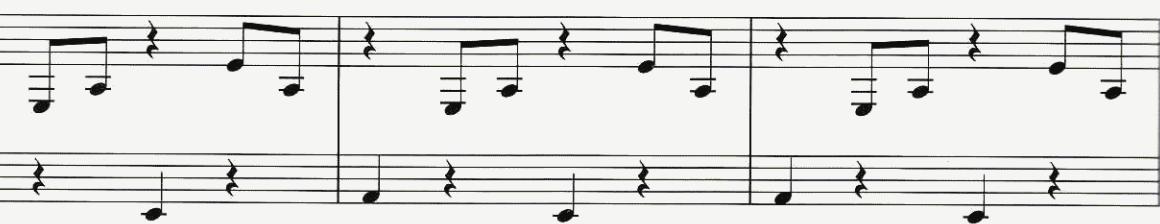
Easy two feel

A5



5fr

mp



A5



5fr

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

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

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

fore - us —
light - nin', —
mor - row —

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

F#m

home. rain. stead.

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

E A D(add9)

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

A E

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

A5 5fr

1 N.C. 2 3

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

Instrumental solo

E

D

E

A5

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

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

F#m



you know you are my pearl. —

D



E



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

A



D(add9)



A



we can fi - n'ly be a - lone. —

Come with me,

and

E



A



D(add9)



we can take the long way — home.

Mm, —

come with

A E A

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

Musical notation for piano and vocal parts in A major (two sharps) and common time.

D(add9) A E

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

Musical notation for piano and vocal parts in A major (two sharps) and common time.

A D(add9) A E

home.

Musical notation for piano and vocal parts in A major (two sharps) and common time. A repeat sign is present.

Musical notation for piano and vocal parts in A major (two sharps) and common time. A repeat sign is present.

Repeat and Fade	Optional Ending
A D(add9)	A

Musical notation for piano and vocal parts in A major (two sharps) and common time. The first section ends with a repeat sign and a 'Dissolve' symbol. The second section begins with an 'A' chord and continues with a 'Dissolve' symbol.

THE PRETTIEST THING

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

Slowly



C5

p

With pedal



thing
seem

I ev - er did
like _ a

see
pic - ture

was
that's



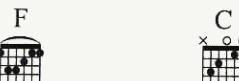
light - ning from the top _____ of a cloud, —
hang - ing up — on some - one el - se's wall? —



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

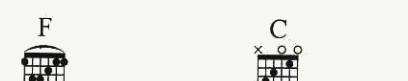
2

1



where to be. _____

2



So why does it on my __ mind. __

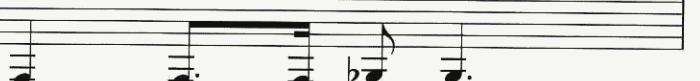
— And I'm dream



ing a - gain, __



like __ I've al - ways __



F Am B♭

been. And 'way down low,

F Am G/B

I still know that the pret - ti - est

Cmaj7 B7♭9

thing I ev - er did see was

F C/E Dm7

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

G

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

F C Cmaj7

home to me. — *Instrumental solo*

B7b9 F C/E

Dm7 G

F C

Solo ends Now I'm

Am B♭ F

dream - ing a - gain,

Am B♭ F

like — I've al - ways — been.

Am B♭ F

And 'way down low,

Am G/B Cmaj9

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

Instrumental solo

B7 Cmaj9

8

(Dream...) _____

Repeat ad lib.

B7

Last Time

B7

Cmaj9

B7

rit.

Cmaj7

DON'T MISS YOU AT ALL

Words by NORAH JONES
Music by DUKE ELLINGTON

Freely

C7[#]5(b9)



As I

With pedal

F(add9)



A7[#]9



Dm7



G9



Gm7(add4)



sit and watch the snow fall - ing down,

I don't

B♭m/C



Fmaj7



miss you at all.

C7[#]5(b9)



I hear

F(add9) A7^{#9} Dm7 G7 Gm7(add4)

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

B♭m/C Fmaj7 Gm7 Am7 B♭m7 B♭7

think of your smile. So if you nev - er

Bm7b5 E7^{#9} Amaj9 Amaj7 Bm7 C♯m7

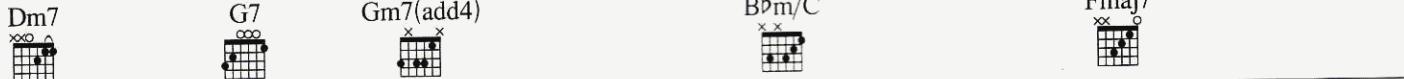
come to me, you'll stay a

Dm7 D7 G9 Gm7(add4)

dis - tant mem - o - ry.

C7^{#9} C7^{#5(b9)} F(add9) A7^{#9}

 Out my win - dow, I see

Dm7 G7 Gm7(add4) Bbm/C Fmaj7

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

Gm7 Am7 Bbm7 Bb7 Bm7b5 E7^{#9}

 And then I won - der who I

Amaj9 Amaj7 Bm7 C^{#m7} Dm7 D7 G9

 am with - out the warm touch of _____ your



Gm7(add4)

C7#9

C7#5(b9)

F(add9)

A7#9



hand.

Instrumental solo

Dm7

G7

Gm7(add4)

Bbm/C

Fmaj7



Gm7

Am7

Bbm7

Bb7

Bm7b5

E7#9



Solo ends And then I won - der who I

Amaj9

Amaj7

Bm7

C#m7

Dm7

D7

G9



am

with -

out

the

warm

touch

of

your _____

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

hand. As I sit and watch the

Dm7 G7 Gm7(add4) Bbm/C

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

Fmaj7 Bbm/C Fmaj7

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

Bbm/C N.C. F6

miss you at all.

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