

Norah Jones

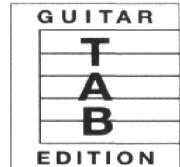
come away with me



Guitar tab arrangements of
all 14 tracks from the album,
with standard notation & lyrics.

come away with me

Norah Jones



This publication is not authorised for sale
in the United States of America and/or Canada

Wise Publications

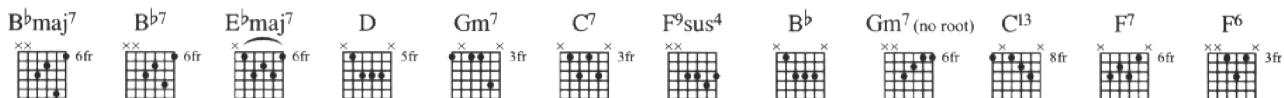
part of The Music Sales Group

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

- Don't Know Why* ₆
Seven Years ₁₀
Cold Cold Heart ₁₆
Feelin' The Same Way ₁₉
Come Away With Me ₂₆
Shoot The Moon ₃₂
Turn Me On ₃₆
Lonestar ₄₀
I've Got To See You Again ₄₄
Painter Song ₄₈
One Flight Down ₅₁
Nightingale ₅₄
The Long Day Is Over ₆₂
The Nearness Of You ₆₆
Guitar Tablature Explained ₇₁

Don't Know Why

Words & Music by Jesse Harris



$\text{♩} = 88$

Intro B^bmaj⁷ B^b7 E^bmaj⁷ D Gm⁷ C⁷

Gtr. 1 (elec.) + Gtr. 2 (acous.)

let ring...

T 10—6—9—6—6—7 | 8—7—7—6 | 6—5—3—5—4 | 3—4—(3—4) |

A | | | |

B | | | |

§

Verse

B^bmaj⁷ B^b7 E^bmaj⁷ D Gm⁷ C⁷ F⁹sus⁴

wait - ed till I saw the sun, I don't know why I did -
4.(%) some - thing has to make you run, I don't know why I did -

T 6—9—6—7 | 7—8—7—6 | 6—5—3—5—4 |

A | | | |

B | | | |

B^b B^bmaj⁷ B^b7 E^bmaj⁷ D Gm⁷

-n't come. I left you by the house of fun.
-n't come. I feel as empty as a drum.

T 4—3—3—3—7 | 10—9—6—6 | 8—7—7—6—8 |

A | | | |

B | | | |

C⁷ F^{9sus4} B^b

I don't know why
I don't know why

TAB
B 8 6 5 3 5 4 3 3 3 3 1

To Coda φ

Gm⁷ C⁷ F^{9sus4} B^b

don't know why
don't know why

I did - n't come.
I did - n't

TAB
B 5 3 6 5 3 5 4 3 4 3 3 x 8

B^{bmaj7} B^{b7} E^{bmaj7} D Gm⁷

When I saw _____
Out a - cross _____

the break of day,
the end - less sea,

TAB
B 10 9 6 6 7 8 7 7 6 8

C⁷ F^{9sus4} B^b B^{bmaj7} B^{b7}

I wished that I could fly a - way.
I would die in ec - sta - cy.

'Stead of kneel - ing in
But I'll be a bag

TAB
B 6 5 5 4 3 4 3 10 9 6 6 7

E♭maj⁷ D Gm⁷ C⁷ B♭

the sand, —
of bones, —
catch - ing
driv - ing
tear - drops
down — the road —
in my — hand. — } My
a - lone. — }

T — 8 — 7 — 7 — 6 — | 6 — 5 — 3 — 5 — 3 — | 4 — 3 —

Bridge

Gm⁷ (no root) C¹³ F⁷

heart is ——— drenched in ——— wine, ———

T — 6 — 6 — 6 — | 8 — 8 — 10 — 6 — | 7 — 8 — 6 — 8 — 7 —

Gm⁷ (no root) C¹³

but you'll be ——— on ——— my ——— mind ———

T — 8 — 6 — | 6 — 8 — 6 — | 8 — 9 — 10 — 6 —

1.

F⁷

— for — ev — er. —

2.

F⁶

— for — ev —

T — 8 — 7 — | 5 — 3 — 5 — 3 — | 8 — 7 — 8 —

Piano solo ad lib.

F⁶ B^bmaj⁷ B^b⁷ E^bmaj⁷ D Gm⁷

er. _____

T 5 3 5 3 8 8 6 9 6 6 7 8 7 7 6
A 5 3 8 8 7 8 7 8 8 8
B 8 8 8 8

C F⁹sus⁴ (B^b) E^bmaj⁷ B^b⁷

T 6 0 3 5 4 3 4 14 11 15 13 11 10 12
A 3 5 4 3 3 8 14 11 15 13 11 10 12
B 8 8 8 8 8 8 8 15 13 11 10 12

E^bmaj⁷ D Gm⁷ C⁷ F⁹sus⁴ D.S. al Coda

T 7 6 6 9 8 8 8
A 6 9 8 8 8 8 3
B 8 8 8 8 8 8

Coda

F⁹sus⁴ B^b Gm⁷ C⁷ F⁹sus⁴ B^b

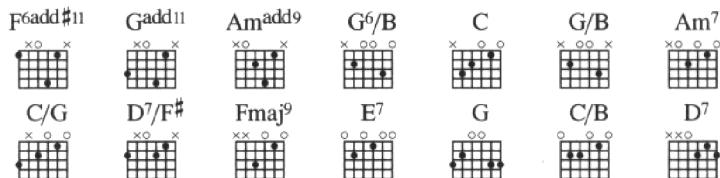
come, I don't know why I did - n't come. _____

T 4 3 3 3 6 5 3 5 4 4 3
A 3 3 3 3 5 4 3 4 3
B 3 3 3 3 4 3 3 3

Seven Years

Words & Music by Lee Alexander

Gtr. 2
 6 = F 3 = G
 5 = C 2 = B
 4 = D 1 = C



$\text{♩} = 127$

Intro

Gtr. 1 (acous.)

Fadd#11 Gadd11 Amadd9 G⁶/B

mp let ring...

T	0	4	1	1	—
A	0	4	0	4	—
B	3	—	—	—	2

T	0	4	1	1	—
A	0	4	0	4	—
B	0	2	4	2	4

Gtr. 2 (acous. dobro)

T	0	—	—	—	—
A	3	0	—	—	—
B	4	—	2	4	—

T	0	—	—	—	—
A	3	0	—	—	—
B	6	—	4	5	0

Fadd#11 Gadd11 Amadd9 G⁶/B

T	0	4	1	4	1	—
A	0	4	1	4	1	—
B	3	—	—	—	2	—

T	0	4	1	4	1	—
A	0	4	0	4	1	4
B	0	2	0	0	1	2

rit

T	0	—	—	—	—	0
A	3	0	—	—	—	0
B	4	2	4	4	5	0

T	0	—	—	—	—	0
A	3	0	—	—	—	0
B	6	0	4	5	0	—

Verse C G/B Am⁷ C/G D^{7/F#}

Spin - ning laugh - ing, danc - ing to her fav - 'rite song, —

a tempo

T A B
3 2 0 0 3 | 0 2 0 1 0 | 0 2 1 0 2 | 0 2 1 0 2 | 0 2 1 0 2 | 0 2 1 0 2 |

Fmaj⁹ C E⁷ Am⁷ C/G

a lit - tle girl with no - thing wrong is

T A B
3 0 0 2 0 3 0 1 | 3 2 0 1 0 | 0 2 0 1 1 0 | 3 2 0 1 1 0 | 0 2 0 1 1 0 | 3 2 0 1 1 0 |

Fmaj⁹ C G/B

all a - lone. Eyes wide o - pen al - ways —

Fig. 1...

T A B
3 0 1 0 2 0 3 1 | 2 0 1 1 0 | 3 2 0 1 0 3 | 2 0 1 0 3 |

Am⁷ C/G D^{7/F#} Fmaj⁹

hop - ing for the sun, — and she'll

T A B
0 2 0 1 0 1 | 0 2 1 0 2 | 0 2 0 3 0 1 0 0 |

C E⁷ Am⁷ C/G Fmaj⁹ C

...Fig. 1 ends

T 0 1 0 0 1 0 0 2 0 1 0 0 2 0 1 0 0 1 0 0 1 0
 A 2 0 1 0 2 0 1 2 0 1 3 0 0 0 1 0 1 0 1 0 1 0
 B 3 0 3 0 0 0 0 2 0 1 0 2 0 1 3 0 0 1 0 1 0 1

Gtr. 2

Harm...

T 12
 A
 B

Bridge

G E⁷ Am⁷ C/B C C/B

T 3 0 3 3 0 0 0 1 0 1 0 0 2 0 1 0 1 0 1 0 1 0
 A 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0
 B

T 12
 A 7 12 12 12 7
 B 2

Gtr. 2 2° Harm...

T 8 12 7 5 3
 A
 B

Am⁷

D⁷

with - out a sound.

T A B
0 2 0 1 0 2 0 1 0 2 1 1

let ring...

T A B
2 4 0 4 0

Verse C

G/B

Am⁷

C/G

Crook - ed lit - tle smile _____ on _____ her face,
(\\$) Spin - ning laugh - ing danc - ing to her fav -

Gtr. 2

Gtr. 1 w/Fig. 1

T A B
7 5 0 7 7 7 0 5 5 0 2 0 1

D^{7/F#}

Fmaj⁹

C

E⁷

- 'rite song well tells she's a lit - a tale of grace -

well she's a lit - a tale of grace -

T A B
1 0 0 2 0 7 0 0 2 0 1 2 1 0

Am⁷ C/G Fmaj⁹ C

thing wrong that's and she's all her own.
a lone.

TAB:

```

T 1 0
A 2 0 1
B 0 2 0

```

```

T 2 4 4-2 0
A
B

```

Solo

C G/B Am⁷ C/G D⁷/F# Fmaj⁹

w/slide
Gtr. 1 w/FIG. 1

TAB:

```

T 4-7 7 5 5-4-4 4-2-0 0-2 0-0
A
B

```

C E⁷ Am⁷ C/G Fmaj⁹ C

3

TAB:

```

T 2-3-2-0 0-4 7-2-4 3-2-0 0-2 0-0 4-0-5-0
A
B

```

G/B Am⁷ C/G D⁷/F# Fmaj⁹

3

TAB:

```

T 5-7-7-7-7-11 9-7-7-(7)- 3-2-0 2 0-0-2 0
A
B

```

C E⁷ Am⁷ C/G Fmaj⁹ C

D.S. al Coda

3

w.o/slide w/slide

TAB:

```

T 2-4-0-4-5-0 2-3-3-2-0-2-0 0-2 2-0 3-2-0 0-2-4-6-0 0
A
B

```

Coda

C

E⁷

A lit - tle girl with no -

T A B

0 1 1 2 0 3 2 0 3 2 0 0 1 0

2 0 1 0 0 1 0 0 2 2 2 1 0

Am⁷

C/G

Fmaj⁹

C

- thing

wrong, _____

and she's all

a - lone. _____

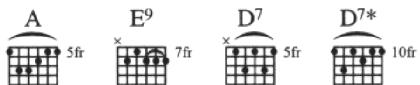
T A B

2 0 1 2 0 1 3 0 2 0 3 0 2 0 3

0 2 3 0 3 0 2 3 0 2 3 0 2 3 0

Cold Cold Heart

Words & Music by Hank Williams



$\text{♩} = 114$ $\text{♪} = \overbrace{\text{♩}}^3$

A

Gtr. 1 (elec.)

piano cue

mp P.M. throughout

T
A
B

7 — 7 x 7 — 7 x x — 7 — 7

1. I've —

T
A
B

5 5 5
6 6 6

x — 7 — 7 7 — 7 x — 7 — 7

Gtr. 2 (elec.) 3^o only

A

— tried so hard my dear, — to show — that you're my — ev - 'ry dream, —
(2.) - oth - er love be - fore my time — made your — heart — sad and blue, —
3. Instrumental
4. There was a time when I — be - lieved — that you — be - longed to me, —

Gtr. 2 w/vol. pedal

T
A
B

5 5 5
6 6 6

x — 7 — 7 x — 7 — 7 x — 7 — 7 x — 7 — 7

~ //

yet you're afraid each thing I do is
and so my heart is pay - ing now
but now I know your heart is shack - led

T 7 7 7 7
A 7 7 7 7
B x 7-7 x 7-7 x 7-7

A

just some e - vil scheme. In a mem -'ry from your lone - some past
for things I did - n't do. In an - ger un - kind words I said
to a me - mo ry. The more I learn to care for you, the

T 7 7 5 5 5 5
A 7 7 6 6 6 6
B x 7-7 x 7-7 x 7-7 x 7-7

D7 E9

keeps us so far a - part. that make the tear - drops start. } Why can't I free your doubt - ful mind and
more we drift a - part.

T 5 5 5 5
A 5 7 7 7
B x 7-7 x 5-5 x 7-7 x 7-7

1, 2, 3.

A

melt your cold, cold heart?

TAB notation:

	7	7	5	5	5	5	5
T	7	7	6	6	6	6	6
A			x 7-7				
B							

4.

D^{7*}

1° only

2. An - and melt your cold, cold heart?

TAB notation:

	5	5	7	7	10	10	10
T	6	6	7	7	11	11	11
A			x 7-7	x 7-7	x 12-12	x 12-12	x 12-12
B							

3

Ay, oh.

TAB notation:

	10	10	10	10	10	10	10
T	11	11	11	11	11	11	11
A			x 12-12				
B							

ad lib. on repeats

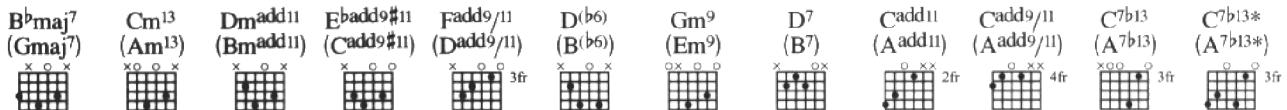
Repeat to fade

TAB notation:

	10	10	10	10	10	10	10
T	11	11	11	11	11	11	11
A			x 12-12				
B							

Feelin' The Same Way

Words & Music by Lee Alexander



Intro $\text{♩} = 109$

Bbmaj7
(Gmaj7)

*Gtrs 1+2 (acous.) capo 3rd fret

mp

*combined part

Verse

Bbmaj7
(Gmaj7) Cm13
(Am13) Dmadd11
(Bmadd11)

1. The sun just slipped its note be - low my door ___
2. An - oth - er day that I can't find my head ___
3. (%) So ma - ny times I won - der where I've gone ___

Gtrs. 1+2

Fig. 1...

Gtr. 3 capo 3rd fret

**E^badd9#11
(Cadd9#11)**

**B^bmaj⁷
(Gmaj⁷)**

and I can't hide beneath my sheets.
My feet don't look like they're my own.
and how I find my way back in.

T A B
3 0 3 0 3 0 3 0 | 3 0 3 0 3 0 3 0
3 4 2 4 4 3 4 3 | 3 4 2 4 4 3 4 3

**B^bmaj⁷
(Gmaj⁷)**

**Cm¹³
(Am¹³)**

**Dmadd11
(Bmadd11)**

I've read the words before so now I know...
I try to find the floor below the stairs,
I look around a while for some - thing lost;

Gtrs. 1+2

T A B
3 0 3 0 3 0 3 0 | 3 0 3 0 3 0 3 0
4 3 0 4 4 3 0 4 | 2 4 3 4 4 3 0

Gtr. 3

T A B
4 2

**E^badd9#11
(Cadd9#11)**

**B^bmaj⁷
(Gmaj⁷)**

the time has come a - gain for me.
I hope I reach it once again. And I'm
may - be I'll find it in the end.

T A B
3 0 3 0 3 0 3 0 | 3 0 3 0 3 0 3 0
4 3 0 4 4 3 0 4 | 3 4 3 0 4 4 3 0

...Fig. 1 ends

Chorus

*Fadd9/11
(Dadd9/11)

D(\flat 6)
(B(\flat 6))

The musical score consists of two staves. The top staff is for the vocal part, starting with a pickup measure followed by a measure of "feel - in' the same way all ov - er a - gain," and another measure of "feel - in' the same way all". The bottom staff is for Gtr. 1, featuring a rhythmic pattern of eighth and sixteenth notes. Below the staves are two sets of guitar tablatures for standard tuning (E-A-D-G-B-E). The first set shows chords Fadd9/11 and Dadd9/11. The second set shows chords D(\flat 6) and B(\flat 6).

*Gtr. 1 chords

The musical score consists of two staves. The top staff is for the vocal part, starting with a pickup measure followed by a measure of "ov - er a - gain.", then "Sing - in' the same lines all", and finally "ov - er a - gain, no". The bottom staff is for Gtr. 1, featuring a rhythmic pattern of eighth and sixteenth notes. Below the staves are two sets of guitar tablatures for standard tuning (E-A-D-G-B-E). The first set shows chords Em⁹ (Gm⁹) and D⁷ (B⁷). The second set shows chords Gm⁹ (Em⁹).

Cadd11
 (Aadd11) Cadd9/11
 (Aadd9/11) C⁷b13
 (A⁷b13)

To Coda ♪

1.

C⁷b13
 (A⁷b13)

mat - ter how much I pre - tend. —————— Oh, ——————

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

tapped harmonics

TAB

2.
 B^bmaj⁷
 (Gmaj⁷) Cm¹³
 (Am¹³) Dmadd11
 (Bmadd11) E^badd9#11
 (Cadd9#11) B^bmaj⁷
 (Gmaj⁷)

yeah, —————— oh. ——————

Gtr. 3

8va

Gtrs. 1+2 w/ Fig. 1

artificial harmonics (all played with right hand)

TAB

D.S. al Coda

B^bmaj⁷
 (Gmaj⁷) Cm¹³
 (Am¹³) Dmadd11
 (Bmadd11) E^badd9#11
 (Cadd9#11) B^bmaj⁷
 (Gmaj⁷)

Ooh, —————— yeah, —————— oh. ——————

(8)

TAB

Coda

C^{7b13}
 (A^{7b13}) E^{badd9#11}
 (C^{add9#11}) Gm⁹
 (Em⁹)

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

D^(b6)
 (B^(b6)) Gm⁹
 (Em⁹) D⁷
 (B⁷)

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

Sing - in' the same lines all

Gm⁹
 (Em⁹) C^{add11}
 (A^{add11}) C^{add9/11}
 (A^{add9/11}) C^{7b13}
 (A^{7b13})

ov - er a - gain____ no mat - ter how much I pre - tend.
 No

T 0 0 0 0
 A 3 3 3 3
 B 0 4 0 4 | 2 0 4 0 0 6 3 3 6 0

T 0 3 0 0
 A 0 0 0 0 5
 B 0 0 0 0 5 4 0 4 0 0 6 3 3 6 0

C^{add11}
 (A^{add11}) C^{add9/11}
 (A^{add9/11}) C^{7b13*}
 (A^{7b13*}) C^{add11*}
 (A^{add11}) C^{add9/11}
 (A^{add9/11})

mat - ter how much I pre - tend.
 Ah, _____ oh, __

T 3 3
 A 3 3
 B 5 4 0 4 | 2 0 4 0 5 4

T 2 0 4 0
 A 5 4 5 4 | 3 3 6 0 5 4
 B 5 4 5 4 | 2 0 4 0 5 4

T 2 0 4 0
 A 5 4 5 4 | 6 6 3 6 0
 B 5 4 5 4 | 2 0 4 0 5 4

**C^b13
(A⁷b13)**

The vocal part consists of a melody line with grace notes and sustained notes, accompanied by lyrics "ah" and "ah,".

The guitar part is tabulated for three strings (T, A, B) with the following fingerings:

T	6	3	0	3	0	0	0	3	6	0	3	6
A												
B	0											

The second section of the guitar tab has the following fingerings:

T	6	3	0	3	6	3	6	0	3	6	0	3	6
A	0	0	6	3	6	0	3	6	0	3	6	0	3
B	0												

The vocal part continues with a sustained note followed by a fermata.

The guitar part features a melodic line with grace notes and a trill-like pattern, tabulated for three strings (T, A, B) with the following fingerings:

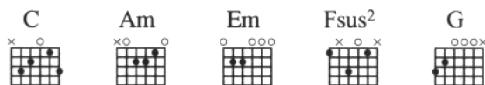
T	0	3	6	0	3	6	0	3	6	3	6
A											
B											

The final section shows a sustained note with a fermata, tabulated for three strings (T, A, B) with the following fingerings:

T	0	3	6	0	3	6	0	3	6	3	6
A	3	6		3	6		3	6		3	6
B	6			6			6			6	

Come Away With Me

Words & Music by Norah Jones



$\text{♩} = 81$ $\text{♪} = \overline{\text{♩}} \text{♪}$

Gtr. 1 (elec.)

C **Am** **C** **Am**

Sheet music and tab for Gtr. 1 (elec.). The sheet music shows a treble clef, 3/4 time, and dynamics (mp). The tab shows fingerings (1, 0, 2, 3) and string numbers (T, A, B).

Gtr. 2 (acous.)

Sheet music and tab for Gtr. 2 (acous.). The sheet music shows a treble clef, 3/4 time, and dynamics (let ring...). The tab shows fingerings (1, 0, 2, 3) and string numbers (T, A, B).

C **Am** **C** **Am**

Sheet music and tab for Gtr. 2 (acous.). The sheet music shows a treble clef, 3/4 time, and dynamics (let ring...). The tab shows fingerings (1, 0, 2, 3) and string numbers (T, A, B).

Verse

C Am C Am

1. Come a - way with me in the night.
 2. Come a - way with me on a bus.

T A B
0 2 3
1 0 2
2 0 3

Fig. 1...

T A B
0 2 3
0 2 3
3 2 0
1 0 2
0 2 2

C Am Em Fsus²

Come a - way with me and I will write you a song.
 Come a - way where they can't tempt us with their

T A B
1 0 2
0 2 3
2 0 X
0 2 3
0 0 1
0 2 3
1 0 2
0 2 3

T A B
3 2 0
0 2 2
0 2 2
0 0 1
3 0 2 0
1 0 2 1

1.

C G

lies.

Gtr. 1 cont. in slashes

T A B
0 2 3
0 0 2
2 3 . 3

...Fig. 1 ends

T A B
0 2 0
3 3 2
0 2 3
2 3 3

Bridge

G Fsus² C

Gtr. 1

And I wan-na walk with you on a cloud - y day

Fig. 2...

T A B
0 0 0
0 3 X
2 3 1

G Fsus² C G

Gtr. 1 cont. in stave

in fields where the yel-low grass grows_ knee - high. So won't you try to

T A B
3 0 3
0 3 X
3 1

C

Am

come? Come a - way — with me and we'll kiss on a

Gtr. 2 w/Fig. 1

T 1
A 0
B 2

T 2
A 2
B 0

1 0 1

Am

moun - tain top. —

C

Am

Come a - way — with me and I'll —

T 2
A 2
B 0

T 1 2 1
A 2 2 0
B 0 3

3

Em

nev - er stop lov - in' you. —

Fsus²

C

G

Gtr. 3 (elec.)

Gtrs. 1+2 cont. sim.

T 0
A 0
B 2

T 0 0
A 1 0
B 3

T 1 0
A 1 0
B 3

3 5 3 3 5

Solo

C

Am

C

Am

T 7
A 5 7
B 5 7

T 9 10 7
A 7 9
B 5 5 7

C Am Em

Fsus² C G

C Am C Am

Am

C Am Em

Fsus² C Em

Bridge G Fsus² C

And I wan-na wake up with the rain fall - in' on a tin roof

Gtr. 1

Gtr. 2 w/Fig. 2

T A B
0 0 3
0 0 1
0 0 3
3 1

G Fsus² C G

while I'm safe there in your arm. So all I ask is for

T A B
0 0 3
0 0 1
0 0 3
3 1

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

Gtr. 2 w/Fig. 1

T A B
1 0 3
2 2 0
3 3

C Am C

Gtr. 2

Come a-way with me.

T A B
1 0 3
0 0 0
0 0 3

Shoot The Moon

Words & Music by Jesse Harris

Gtr. 1

Fretboard diagrams for Gtr. 1 showing chords C⁵, C⁵/B, Am⁷, C⁵/G, Fsus², C/E, C⁵/B*, C⁵/D, and C⁵* across 10 frets.

Gtr. 2



Intro

$\text{♩} = 74$

Gtr. 1 (acous.) capo 5th fret

C ⁵ (G ⁵)	C ⁵ /B (G ⁵ /F [#])	Am ⁷ (Em ⁷)	C ⁵ /G (G ⁵ /D)	Fsus ² (Csus ²)	C/E (G/B)	Fsus ² (Csus ²)	C ⁵ /B* (G ⁵ /F [#])*
-------------------------------------	--	---------------------------------------	--	---	--------------	---	--

mp Fig. 4... ...Fig. 4 ends

C ⁵ (G ⁵)	C ⁵ /B (G ⁵ /F [#])	Am ⁷ (Em ⁷)	C ⁵ /G (G ⁵ /D)	Fsus ² (Csus ²)	C/E (G/B)
-------------------------------------	--	---------------------------------------	--	---	--------------

1. The sum - mer days__ are gone__ too soon__. You shoot the moon__ and
2. Now the fall is here__ a - gain__. You can't be gin__ to

Fsus ² (Csus ²)	C ⁵ /B* (G ⁵ /F [#])*	C ⁵ (G ⁵)	C ⁵ /B (G ⁵ /F [#])	Am ⁷ (Em ⁷)	C ⁵ /G (G ⁵ /D)
---	--	-------------------------------------	--	---------------------------------------	--

miss com - plete - ly. And now you're left__ to face__ the gloom,__
give in__ it's all over. When the shows__ come roll - in' through__

Fsus²
(Csus²) C/E
(G/B) Fsus²
(Csus²) C⁵/B*
(G⁵/F#)*

Verse

§ (A bass)
C⁵
(G⁵) (G bass)
C⁵/B
(G⁵/F#) (F# bass)
Am⁷
(Em⁷) Fsus²
(Csus²)

Gtr. 2 (elec.) no capo

Fig. 1...

T 10 0 10 0 0 8 0 | 0 5 0 3 0 1 0
A 10 0 9 0 4 0 3 0 | 0 0 3 0 1 0
B

C/E
(G/B) C⁵/D
(G⁵/A) C⁵*
(G⁵*) C⁵/B*
(G⁵/F#)*

...Fig. 1 ends

T 5 0 5 0 3 0 | 1 0 0 0 0 0
A 5 0 3 0 2 0 | 0 0 0 0 0 0
B

(A bass)
C⁵
(G⁵) (G bass)
C⁵/B
(G⁵/F#) (F# bass)
Am⁷
(Em⁷) Fsus²
(Csus²) C/E
(G/B) C⁵/D
(G⁵/A)

why you had to each be lone - ly.
why we had to each be lone - ly?

Was it just the sea -
It was just the sea -

Gtr. 1 capo 5th fret

Fig. 2...
Gtr. 2 w/ Fig. 2

T 10 0 0 0 0 | 0 0 0 0 0 0
A 10 0 9 0 7 0 0 3 0 | 2 0 0 0 0 0 0
B

C⁵*
 (G⁵*) C⁵/B*
 (G⁵/F#)* To Coda ♪

1. 2.

Gtr. 3 (elec.) Gtr. 1 w/Fig. 3
 Gtr. 2 tacet

...Fig. 2 ends Fig. 3 - - - - - | Gtr. 1 w/Fig. 3
 Gtr. 2 tacet

T A B T A B T A B

C⁵
 (G⁵) C⁵/B
 (G⁵/F#) Am⁷
 (Em⁷) C⁵/G
 (G⁵/D) Fsus²
 (Csus²) C/E
 (G/B)

Gtr. 1 w/Fig. 4 (x2)

T A B T A B T A B

1/2 1/2

Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)* C⁵
 (G⁵) C⁵/B
 (G⁵/F#) Am⁷
 (Em⁷) C⁵/G
 (G⁵/D)

T A B T A B T A B

12-12-12-10-10 10-12-12-10-10
 9-10 10-12-12-10-10

D.S. al Coda

Fsus²
 (Csus²) C/E
 (G/B) Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)*

T A B T A B

♪ Coda

C⁵/B*
 (G⁵/F#*) C⁵
 (G⁵) C⁵/B
 (G⁵/F#) Am⁷
 (Em⁷) C⁵/G
 (G⁵/D)

Gtr. 1 Gtr. 2

Oh, ah,

Fig. 5...
 Gtr. 1 w/Fig. 4 (x4)

T A B T A B T A B

Fsus²
 (Csus²) C/E
 (G/B) Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)* C⁵
 (G⁵) C⁵/B
 (G⁵/F#) Am⁷
 (Em⁷) C⁵/G
 (G⁵/D)

Fsus²
 (Csus²) C/E
 (G/B) Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)* C⁵
 (G⁵) C⁵/B
 (G⁵/F#)

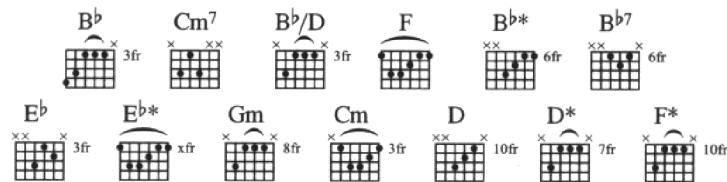
Am⁷
 (Em⁷) C⁵/G
 (G⁵/D) Fsus²
 (Csus²) C/E
 (G/B) Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)*

C⁵
 (G⁵) C⁵/B
 (G⁵/F#) Am⁷
 (Em⁷) C⁵/G
 (G⁵/D)

Fsus²
 (Csus²) C/E
 (G/B) Fsus²
 (Csus²) C⁵/B*
 (G⁵/F#)* C^{5*}
 (G^{5*}) 2° C

Turn Me On

Words & Music by John D. Loudermilk



Intro

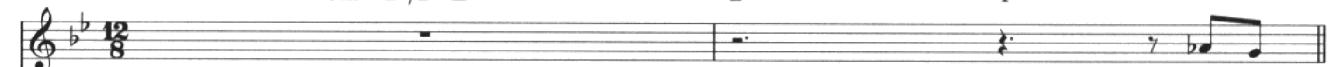
$\text{♩} = 57$

B^b

Cm⁷ B^b/D E^b

B^b

F



Like a

Piano arr. for gtr.

Gtr. 1 (elec.)



B^b*

B^b7

E^b

flow - er

wait - ing

to bloom,

like a light bulb



E^b*

B^b*

(Gm)

in a dark room,

I'm just sit - tin' here

wait - in' for you



(Cm) F B^b (E^b) (B^b) (F)

to come on home and turn me on. Like the

TAB: 6 1 6 6-8 8 7 5

(B^b) (B^{b7})

de - sert wait - ing for the rain,

TAB: 6 8 8 6 8 6 8

(E^b) E^{b*} 4

like a school kid wait - ing for the spring,

TAB: 6 8 7-8 7-8 9-10

B^b Gm Cm F

I'm just sit - tin' here wait - in' for you to come on home and turn

Organ arr. for gtr.

TAB: 6 3 4 1
7 3 5 2
8 5 3 3
9 1

B^b* (E^b) (B^b) (F) D 2

me on. And my poor heart,

Piano arr. for gtr. Gtr. 1

T A B 6

1/2

(E^b)

it's been so dark since you been

T A B 11 10 11 12 11 12 12 11 13 12 13 13

B^b* D*

gone. Af - ter all, you're the one

T A B 6 8 6 6 8 7 7 7 7 7 7 7 9 7 7 7 9 7 7 9

(E^b)

who turns me off, but you're the on - ly one who can

T A B 7 7 7 7 6 8 6 8

F* (B^b) B^{b7}

turn me back on. My hi - fi is wait - ing

T A B
10 10 12 | 5 7 8 | 7 | 3 5 6 | 6

E^b 2

for a new tune, the glass is wait - ing for some fresh ice cubes,

T A B
6 8 6 6 7 | 4 3 | 5 | 4 3 2 3 5 | 4 3 | 5

B^{b*} (Gm) (Cm) (F)

I'm just sit - tin' here wait - in' for you to come on here and turn

T A B
6 7 | 8 7 8 | |

B^{b*} E^{b*} B^{b*}

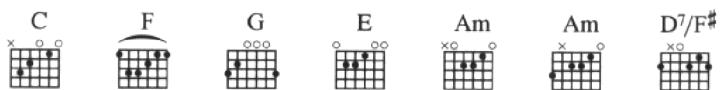
me on, turn me on.

rit.

T A B
7 6 | 8 8 | 6 8 6 8 | 7 8 |

Lonestar

Words & Music by Lee Alexander



$\text{♩} = 92$

Chorus C Harmonies 2° only F C

Lone - star where are you out to - night? This

mp 2° (D.C.) ad lib.

TAB notation:

T	0	0	1	1	0	0	0	0
A	1	1	1	1	1	1	1	1
B	0	0	2	2	0	0	0	0
	2	2	3	3	2	2	2	2
	3	3	1	1	3	3	2	2

G E Am Am/G

feel - in' I'm try - in' to fight.

TAB notation:

T	3	3	0	0	0	0	0	0
A	0	0	0	1	1	1	1	1
B	0	0	2	2	2	2	2	2
	3	3	0	2	2	0	2	2

D⁷/F# G E

It's dark and I think that I

TAB notation:

T	2	2	3	3	3	0	0	0
A	1	1	0	0	0	1	1	1
B	2	2	0	0	0	2	2	2
	2	2	3	3	3	0	2	2

Am Am/G D⁷/F[#] 3 F

would give a - ny - thing for you to

To Coda ♪

G C

shine down on me.

Verse C F C

How far you are, I just don't know. The

G E 3 3 Am Am/G D⁷/F[#]

dis - tance I'm will - in' to go...

G E Am Am/G D⁷/F[#]

I pick up a stone that I cast to the sky,

T A B
3 3 0 0 1 1 2 2 0 3 2 2 0 0

F G C

hop in' for some kind of sign.

T A B
1 1 2 2 3 3 0 0 0 3 5 5 6 8 10

Gtr. 2
Gtr. 1 cont. sim.
w/slide on 4th finger

Solo C F C

w/o slide w/slide

T A B
10-8 7-9 9-7-5 5-7 3-5 3-5 0 3-5-3 5-5

*use slide to hammer on

G E

T A B
0 3-3-(3)-8 10-12 10-9 4 8-10-8-10-8

Am Am/G D⁷/F[#] G E

T A B
10-3-5-(5)-3 5-5-7 8-7 (7)-2 7-4 0 3-3-3-5

*pull off using slide

Am Am/G D⁷/F[#] F

 *pull off using slide

G C D.C. al Coda

 w.o./slide

♪ Coda Am Am/G D⁷/F[#] F

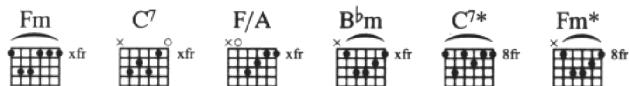
 me, for you to

G C

 shine down on me.
 rit.

I've Got To See You Again

Words & Music by Jesse Harris



Intro $\text{♩} = 99$

Piano arr. for gtr.

N.C.

(Fm)

mp

T 1 1 2 1 3 1 4 4 4 4 4
A 3 3 3 3 5 5 5 5 5 5
B 3 3 3 1 3 3 3 5 5 5 5 5

T 11 8 9 10 8 10 9 10 8 10 8 10 8 10 11 8 8

T 9 8 8 10 10 8 5 3 4 6 5 4 3 5 6
A 8 10 10 8 8 3 8 10 11 8 8 10 8 8 10 8

Verse Fm

Gtr. 2 (2° %) cont. sim.

1. Lines ____ on your face ____ don't bo - ther me,
3. But no ____ I ____ won't go ____ for any of those ____ things.
4. (%) But no ____ I ____ won't go ____ to share you ____ with them.

2°+% Gtr. 1 w/Fig. 1 (x4)

T 1 4 4 4 6
A 3 3 5 5 5 5
B 1 3 3 1 3 3 1 3 5 5 5

3

down _____ in my _____ chair _____ when you dance ov -
 To not touch your skin _____ is not why _____
 But oh, _____ even though _____ I know where _____

C7

- er me.
 — I sing.
 — you've been. } I can't help my - self,

2°+8 Gtr. 1 w/Fig. 2 (x2)

Fm

To Coda ♪

I've got to see you— a - gain.

2°+8 Gtr. 1 w/Fig. 1

piano cont. sim.

Fm

2. Late _____ in the night _____ when I'm _____ all _____ a - lone _____

Gtr. 1 (elec.)

4° Instrumental

P.M. throughout

Fig. 1 -----

and I look at the clock

and I know you're

TAB

1 1 1
4 1 1
1 1 1
4 1 1

C⁷

not home,

I can't help my self,

Fig. 2 -----

TAB

5 3 5 5
3 5 5

Fm

I've got to see you a gain.

TAB

5 3 5 5
3 5 5
1 1 1
4 1 1

Bridge

F/A B^bm C⁷

I could al most go there just to watch you be

Gtr. 2 (acous.)

TAB

1 2
3 0
X | 1 3 3 2 3 3 X | 3 2 1 3 3 2 1 3 3

Fm F/A B^bm C⁷

1.

Fm

2.

C⁷

Gtr. 2 =

D.S. al Coda

dream.

dream.

vln. cue

Piano arr. for gtr.

Gtr. 2 cont. in slashes

① *Coda*C^{7*}

Oh, I can't help my - self,

Gtr. 2

Gtr. 1 w/ Fig. 2 (x2)

I've got to see you a - gain.

Fm*

Fm

Painter Song

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

A grid of 16 guitar chord diagrams, each with a specific fingering indicated by 'x' marks. The chords include E+, Amaj⁷, D/F#, Bm⁷, B^{7sus2}, E⁷, C#⁷, F#m, B⁹, E^{7#5}, Amaj^{7*}, and Dmaj⁷. Fingerings range from 2fr to 9fr.

$\text{♩} = 80$

E+ Amaj⁷ D/F# Bm^{7sus2}

Gtr. 1 (acous.)

mp let ring... 3

T A B

1 2 1 2 4 2 2 2 3 2 4 2 2 4 2 4 0

E⁷ C#⁷ F#m B⁹ Bm⁷ E^{7#5}

If I were a

T A B

3 0 2 2 4 3 4 2 2 2 1 2 3 2 1 0

Amaj^{7*} Dmaj⁷ B⁹

paint - er I would paint my rev - er ie, if

2° instrumental

T A B

5 6 6 6 5 7 6 7 1 2 2 2 1

© Copyright 2002 Fumblethumbs Music/EMI Blackwood Music Incorporated/King Arnold Songs, USA.
EMI Music Publishing Limited, 127 Charing Cross Road, London WC2H 0QY (85%)/
Bug Music Limited, 31 Milson Road, London W14 0LJ (15%).
All Rights Reserved. International Copyright Secured.

E⁷ C^{#7} F^{#m} B⁷ Bm⁷ E⁷

that's the on - ly way_ for you to be with me._ We'd be there to -

T 3 0 2 4 4 2 2 2 2 3 1 0
A 1 0 0 3 4 4 4 4 4 4 0
B 0 4 2 2 2 2 2 2 2 2 0

Amaj^{7**} Dmaj⁷ B⁹

-ge - ther just like we used to be,

T 2 1 2 2 7 6 6 2 2 2 0
A 1 2 0 2 7 7 1 1 2 2 1
B 0 0 5 2 2 2 2 2 2 2 1

E⁷ C^{#7} F^{#m} B⁷ Bm⁷ E⁹

un - der -neath the swirl - ing skies for all to see. And I'm

T 3 0 2 4 4 3 2 4 4 2 3 2 7 7 0
A 1 0 0 3 4 4 3 4 4 4 2 4 6 6 0
B 0 0 4 4 4 2 2 0 2 2 0 2 6 6 0

B⁷ D^{#dim/C[#]} Dmaj⁷ Amaj^{7*} Bdim Edim

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

T 4 2 5 4 2 7 6 6 5 6 3 8
A 2 4 4 4 7 7 5 6 3 8
B 2 4 5 5 5 5 5 5 2 7

Bm^{7*} C[#]m⁷ Dmaj⁷ D[#]dim C[#]m/E E[#]dim F[#]m⁷ Bm⁷ E⁹

T A B

7 9 7 6 5 9 9 7 10
7 9 7 6 5 7 8 9
7 9 5 6 7 8 9 11
7 9 2 4 6 7

Amaj^{7*} Dmaj⁷ B⁷

T A B

6 5 6 6 7 6 2 4 2 4
6 6 6 5 5 2 4 2 2 4
5 5 5 2 2 2 7 7 6 7 6 4

E⁷ C[#]⁷ F[#]m B⁷ Bm^{7*} E⁹

1.

T A B

3 0 3 4 2 4 2 4 2 4 2 4 7 7 6 7 6 4
0 0 4 4 3 3 2 4 4 4 2 2 7 7 7 7 6 7 6 4

F[#]m B⁷ Bm⁷ E⁷ Amaj⁷

2.

T A B

2 2 4 2 4 3 2 4 2 1 0 0 0 2 2 4
2 4 2 4 2 4 2 4 2 4 2 4 7 7 6 7 6 4

rit. let ring...

One Flight Down

Words & Music by Jesse Harris

A chord chart displaying ten different chords with their corresponding fingerings:

- D♭ (4fr)
- A♭7/C (3fr)
- B♭7 (6fr)
- E♭m7 (6fr)
- D♭/A (5fr)
- A♭11 (x)
- D♭* (4fr)
- B♭7♯5b9/D (5fr)
- A♭7 (4fr)
- D♭/A♭ (4fr)
- A♭7sus4 (4fr)
- A♭7/C* (3fr)
- B♭7* (4r)
- A♭13 (4fr)
- A♭6 (4fr)
- D♭/C (6fr)
- D♭/C♭ (6fr)
- B♭m7 (6fr)
- G♭m6/B♭b (4fr)

Intro $\text{♩} = 66$

D♭ A♭7/C

B♭7

Piano arr. for gtr.

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B♭). The first staff is for the piano, showing a rhythmic pattern with dynamic markings like *mf*. The subsequent five staves are for the guitar, with tablatures below the staves indicating fingerings (e.g., 1-3, 4-6) and string numbers (e.g., 6, 8, 7, 4).

Chords and Progression:

- Intro: D♭, A♭7/C
- 1st Chorus: B♭7
- 2nd Chorus: E♭m7, D♭/A, A♭11
- 3rd Chorus: D♭*, B♭7♯5b9/D, E♭m7, A♭7
- 4th Chorus: D♭*, B♭7♯5b9/D, E♭m7, A♭7
- 5th Chorus: D♭*, D♭/A♭, D♭*, A♭7sus4

Verse

D^b* A^{b7/C} B^{b7} E^{b m7} D^{b/A} A^{b11}

D^b* B^{b7#5b9/D} E^{b m7} A^{b7} D^b* A^{b7/C*}

*Gtr. 1(elec.) + Gtr. 2(acous.)

*combined part

B^{b7} E^{b m7} A^{b13sus4/Bbb} A^{b7sus4} A^{b7}

D^b* B^{b7#5b9/D} E^{b m7} A^{b13} A^{b7} D^b* A^{b6}

D^b* D^b/C Bridge D^b/C^b B^bm⁷ G^bm⁶/B^{bb} A^b7

T 6 6 6 6 6 | 6 6 6 6 6 | 6 6 6 6 5 4 | 6 6 5 4
 A 6 6 6 6 6 | 6 6 6 6 6 | 4 6 6 5 4 | 6 6 5 4
 B 4 8 | 7 6 | 5 4 | 4

D^b/C^b B^bm⁷ G^bm⁶/B^{bb} A^b7

T 6 6 6 6 | 4 6 5 | 5 4 | .
 A 6 6 6 6 | 4 6 5 | 5 4 | .
 B 7 6 | 5 | 4 | .

D^b* A^b7/C* B^b7 E^bm⁷ A^b13sus⁴/B^{bb} A^b7sus⁴ A^b7

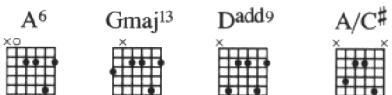
T 6 4 | 3 6 | 7 7-6 6 4 6 5 |
 A 4 3 | 1 3-6 | 6 8 4 6 4 5 |
 B 6-9-6 | 5 |

D^b* B^b7#5b9/D E^bm⁷ A^b13 A^b7 D^b* A^b13 D^b*

T 6 7 | 7 6 7 6 5 4 | 6 6 |
 A 6 6 | 6 4 4 | 6 5 |
 B 4 5 | 6 | 4 | rit.

Nightingale

Words & Music by Norah Jones



Intro $\text{♩} = 149$

Gtr. 1 (acous.)

A⁶

Gmaj¹³

mp let ring...

T
A
B

2 5 | 2 2 2 2 | 2 5 2 5 | 3 3 3

0 2 0 2 0 2 | 0 2 0 2 2 2 | 2 2 2 2 2 | 3 3 3

Dadd9

T
A
B

2 2 2 2 | 2 0 | 2 2 2 2 | 5 2 5 2 | 5 2 5 2 | 3 3 3

Chorus

A⁶

Night - in - gale, sing us a song

A/C[#]

Fig. 2...

T
A
B

5 | . 5 5 | 5 5 | 5 5 | 2 2 | 2 2 | 2 2 | 4 | . 0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 2 2 | 2 2 | 2 2 |

Gmaj¹³Dadd⁹

Musical score for G major 13th and D add 9 chords. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The lyrics "of a love" are written below the notes. The tablature below shows the guitar strings with fingerings: T 5-2, A 2-2, B 3-3; T 5-2, A 2-2, B 3-3; T 5-2, A 2-2, B 3-3.

A⁶

Musical score for A6 chord. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. The lyrics "that once be - longed." and "Night - in - gale," are written below the notes. The bottom staff is a bass clef staff with a key signature of one sharp. The tablature below shows the guitar strings with fingerings: T 5-2, A 2-2, B 5-2; T 5-2, A 2-2, B 0-2; T 5-2, A 2-2, B 0-2. A note "...Fig. 2 ends" is placed below the tablature.

Musical score for a section starting with a bass note. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The tablature below shows the guitar strings with fingerings: T 5-2, A 2-2, B 2-2.

A⁶

The musical score consists of four staves. The top staff is a vocal melody in G major with lyrics: "ney far too long? Does it seem All the voi -". The second staff is a piano accompaniment with eighth-note chords. The third staff is a bass tablature (TAB) for electric bass, showing fingerings: T 5, A 2, B 5; T 2, A 2, B 2; T 2, A 2, B 2; T 0, A 2, B 0; T 0, A 2, B 0; T 0, A 2, B 0; T 0, A 2, B 2. The bottom staff is another bass TAB staff, showing fingerings: T 5, A 6, B 7.

§

Verse Gmaj¹³

Dadd9

— ces like I'm look - ing for an ans - — wer
- ces that are spin - nin' a - round me,

T 2 — 0 | 2 — 2 — 2 — 2 | 2 — 0

A 2 — 2 — 2 — 2 | 2 — 2 — 2 — 2 | 5 — 2 — 5 — 2

B 3 — 3 — 3 — 3 | 3 — 3 — 3 — 3 | 5 — 5 — 5 — 5

— (G) (D)

T 8 | | | | | | | |

A (5) | | | | | | | |

B | | | | | | | |

A⁶

to a ques - tion I can't
try - ing to tell me what to say.

T 2 — 0 | 2 — 2 — 2 — 2 | 2 — 0

A 2 — 2 — 2 — 2 | 2 — 2 — 2 — 2 | 0 — 2 — 0 — 2

B 5 — 5 — 5 — 5 | 0 — 2 — 0 — 2 | 0 — 2 — 0 — 2

— | | | | | | | |

T 7 — 5 | | | | | | | |

A | | | | | | | |

B | | | | | | | |

Gmaj¹³

Dadd9

ask? I don't know which way
So can I fly right

T 2 - 0 2 - 0

A 2 - 2 - 2 - 2 2 - 2 - 2 - 2

B 3 - 3 - 3 3 - 3

TAB

12

A⁶

Gmaj¹³

To Coda ♪

the fea - ther falls, or if I should blow it to
be - hind you, and you can take me

T 2 - 0 2 - 0

A 0 - 2 - 0 - 2 - 0 - 2 - 0 - 2 - 2 - 2 - 2 - 2 - 2 - 2

B 3 - 3 - 3 - 3 - 3 - 3 - 3 - 3

TAB

6 - 6 - 7 - 4

7

1.
Dadd9

2.
Dadd9

the left. — Night - in - gale, — a - way?

Gtr. 2

Fig. 1 ----- Gtr. 2 w/long delay
Gtr. 1 w/Fig. 1

Solo A⁶

Gmaj¹³

Dadd9

Gtr. 1 w/Fig. 2 (x2)

A⁶

Gmaj¹³

Dadd9

A⁶

The image shows a musical score for electric guitar. The top staff is a treble clef staff with a key signature of G major (one sharp) and a time signature of 13/8. The melody consists of eighth-note patterns. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature shows a sequence of notes and rests, with specific fingerings indicated by numbers above the strings. The notes correspond to the melody in the staff above.

Gmaj¹³

Dadd9

T A B

14	11 - 12	12 - 10	11	12	9 - 9	7 - 6	5	7 - 7	(7) - 9	7 - 7
----	---------	---------	----	----	-------	-------	---	-------	---------	-------

A⁶

T 10
A 10
B 12

Coda

Dadd9

- a - way? Ah

Harm.
Gtr. 1 w/ Fig. 2

A⁶

Gmaj¹³

ad lib. vox on repeat

Gtr. 1

2° Gtr. 2 ad lib.

Dadd9

A⁶

You can take me a - way.

Gmaj¹³

Gtr. 2

Dadd9

A⁶

Repeat and fade

T A B

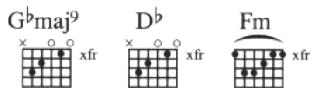
10 - 5 | 7 | 10 | 7 - 7 - 7 |

12 | 12 | . |

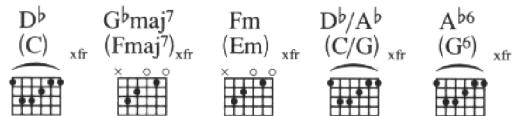
The Long Day Is Over

Words & Music by Norah Jones & Jesse Harris

Piano + Gtr. 1 Chords



Gtr. 2 Chords - Capo 1st fret



$\text{♩} = 89 \quad \text{♪} = \text{♩}^3$

Piano arr.
for gtr.

N.C.

G♭maj⁹

D♭

Verse

G♭maj⁹

D♭

(G♭maj⁹)

(D♭)

(G♭maj⁹)

(D♭)

by _____ the fire.

The

Fm (G^bmaj⁹) (D^b/A^b) (A^{b7})

long day is over.

T A B
1 1-3 2 4-6 4 1-3

(D^b) (G^bmaj⁹) (D^b)

The wind is gone,

T A B
1 1-3 2 4-6 4 1-3 1 2 1 1 1 3

(G^bmaj⁹) (D^b) Fm

a sleep at dawn. The em - - bers,

T A B
1-3 6-4-2 1 1 1 3 4-4

(G^bmaj⁹) (D^b/A^b) (A^{b7}) (D^b) D^b
(C) Gtr. 2 (acous.) Capo 1st fret

they burn on.

T A B
2 3 4-4 2 2 4 4-6 4 6 4-6 8-4-6 6 4-3 1-3 1 4

Solo

G^bmaj⁷
(Fmaj⁷)

D^b
(C)

G^bmaj⁷
(Fmaj⁷)

D^b
(C)

Fm
(Em)

G^bmaj⁷
(Fmaj⁷)

D^b/A^b
(C/G)

A^{b6}
(G⁶)

D^b
(C)

Verse

$G^b\text{maj}^7$
(Fmaj⁷)

D^b
(C)

$G^b\text{maj}^7$
(Fmaj⁷)

With no——— re -prise———
the sun——— will——— rise.———

TAB

13 ————— | 9 ————— | 11 9 ————— | 9 9 ————— |

D^b
(C)

Fm
(Em)

$G^b\text{maj}^7$
(Fmaj⁷)

The long——— day——— is———

TAB

9 ————— | 6 ————— | 8 ————— | 6 ————— | 1 ————— | 1 ————— | 1 ————— | 3 ————— | 2 ————— | x ————— |

Freely

D^b/A^b
(C/G)

A^{b6}
(G⁶)

D^b
(C)

ov - - - er.

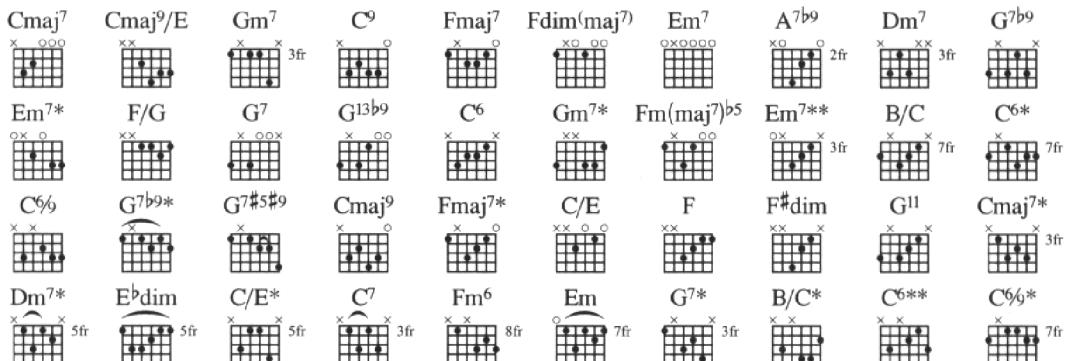
let ring-----|

TAB

6 ————— | 6 ————— | 6 ————— | 9 ————— | 9 ————— | 9 ————— | 6 ————— | 8 ————— | 6 ————— | 8 ————— | 6 ————— | 3 ————— | 4 ————— | 1 ————— |

The Nearness Of You

Words by Ned Washington
Music by Hoagy Carmichael



Freely

N.C. Cmaj7 Cmaj9/E Gm7 C9 Fmaj7

It's not the pale moon that ex - cites me, _____ that thrills and de -

Piano arr. for gtr.

mp

T 0 3 3 0 3 0
A 0 4 4 3 3 2
B 3 2 2 3 3 1
1

Fdim(maj7)

Em7

A7b9

Dm7

G7b9

- lights me, _____

oh no, _____

it's just the near - ness _____ of

3

T 0 0 3 0 2 0 3
A 1 1 4 0 3 5 1
B 0 3 0 5 0 5 3
1

Em^{7*} A^{7b9} Dm⁷ F/G G⁷ G^{13b9}

you.

TABULATION:

T	3	0	3	2	2		5	6	6	0	1	0	0
A	0	2	3	3	3		5	5	5	3	2	1	3
B	0	5	0	5	5		3	5	3	3	3	3	
	0									3	3		

♩ = 58

C⁶ Gm^{7*} C⁹ Fmaj⁷

It is - n't your sweet con - ver - sa - tion that brings this sen -

TABULATION:

T	1	1	1	1	3		1	0	3	3	5	1	3
A	2	2	2	2	2		3	3	3	2	2	2	2
B	3						3	3		1			

Fm(maj⁷)^{b5} Em^{7**} A^{7b9} Dm⁷ G^{13b9}

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

TABULATION:

T	0	3	0	1	0		3	3	2	5	3	0	0
A	3	3	3	1	0		4	4	3	3	3	1	3
B	1			1	0		5	5	5	5	5	3	3
	0						0	0	0	5	5	3	3

B/C C⁶ C⁶

you. When you're in my

T 7 8 8 8 8 3 0 3 3
A 8 9 9 7 10 10 3
B 9 10 10 3

G^{7b9} G^{7#5#9} Cmaj⁹

arms and I feel you so close to me,

T 4 4 4 3 6 6 6 3 0 3 3
A 3 3 3 4 4 4 4 3 3 4 4
B 3 3 3 3 3 3 3 3 3 3 3

C⁹ Fmaj^{7*} Em*³ A^{7b9}

all my wild - est dreams... came

T 3 3 3 5 5 4-5 3 3 0 0 0 3 0-3 2 2
A 3 3 3 5 5 4-5 3 3 2 2 2 0 2 3 3
B 3 3 3 5 5 4-5 3 3 3 3 3 2 2 0 0

Dm⁷ C/E F F#dim G^{II} G^{13b9}
 true. I need

T: 5 0 1 1 1 1 | 0 0
 A: 3 2 2 3 3 4 | 2 3
 B: 5 5 5 7 3 3 | 3 3

Cmaj^{7*} Dm⁷ E^bdim C/E* Gm⁷ C⁷ Fmaj⁷
 no soft lights to en - chant me, if you will on -

T: 5 6 7 8 | 6 3 6 5 | 3 5 1 1 1 1
 A: 4 5 5 5 | 7 7 5 3 | 2 2 2 2 2 2
 B: 3 5 6 7 | 8 3 | 1

Fm⁶ Em^{7***} A^{7b9} Dm^{7*} G^{7*}
 ly grant me the right to hold you ev - er

T: 10 9 9 12 12 10 | 8 10 5 5 5 6 | 6 6 6 6 6 6
 A: 10 10 10 10 10 12 | 7 7 6 6 5 4 | 4 4 5 5 5 5
 B: 8 7 0 5 5 3 | 3

Em^{7***} A^{7b9} Dm⁷ C/E F F#dim
 so— tight and to feel— in the night

T 8 7 7 7 9 | 2 2 2 0 0 | 5 5 0 2 1 1 1 1
 A 7 9 9 9 9 | 3 3 3 5 0 0 0 | 3 3 2 2 0 2 0 2 1
 B 7 7 7 0 0 7 9 | 5 0 0 0 0 | 5 3 2 3 3 4 4

G¹¹ G^{13b9} B/C* C^{6**} B/C C^{6**}
 the near - ness of you.

T 1 0 0 | 2 3 3 8 8 7 8 8 | 8 8 8 8 8 8
 A 3 1 3 | 4 1 4 2 10 | 8 9 7 10
 B 3 3 3 | 3 3 3 10 | 8 T

B/C C^{69*} B/C C^{69*}

T 7 8 8 | 8 8 7 7 | 7 8 8 8 | 8 8 10

R.H. +

All the songs from the hit album,
arranged for guitar tab & standard notation.
Includes chord symbols and lyrics.



Don't Know Why
Seven Years
Cold Cold Heart
Feelin' The Same Way
Come Away With Me
Shoot The Moon
Turn Me On
Lonestar
I've Got To See You Again
Painter Song
One Flight Down
Nightingale
The Long Day Is Over
The Nearness Of You

€ 26.00

BII
PAUL BEUSCHER
DISTRIBUTION
07024592



Wise Publications
part of The Music Sales Group
AM977416
www.musicsales.com