CHASING PIRATES
EVEN THOUGH
LIGHT AS A FEATHER
YOUNG BLOOD
I WOULDN'T NEED YOU
WAITING
IT'S GONNA BE
YOU'VE RUINED ME
BACK TO MANHATTAN
STUCK
DECEMBER
TELL YER, MAMA
MAN OF THE HOUR
CHASING PIRATES

Moderately

Words and Music by NORAH JONES

In your

message you said you were going to bed, but I'm not

Electric piano solo ad lib.

done round in my brain.

So I

And I
F           Dm11
stay ed up in bed, but your words in my head got me mixed

up, so I turned off the light...
round, wanna drown me insane.

(Solo ends)

F           Dm11
I don't know how to slow it down:

F           Dm11
my mind's racing from

C(add2)       Bb(add2)
To Coda
My mind’s racing from chasing pirates.
EVEN THOUGH

Words and Music by NORAH JONES
and JESSE HARRIS

Moderately fast

Emaj7

Amaj9

B(add4)  Emaj7

Amaj7

Bsus  E

(3.) Instrumental

(2.) Don’t

Some-thing ’bout the way he touched me
un-der-stand the words he said.

* Lead vocal written an octave higher than sung.

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Made was so slow, but now there's

way he put his arms around me,

and though it's strong, I wish he'd leave

- ly, I'm feel - ing a lone. I wish
CODA

He makes me think that I don't know

me.

So unsure when I re-

member all the things he showed me,

and I want more. I'm feeling lonely
Amaj7

B(add4)  E

-ly.

Oh,

I’m feel-

Amaj7

- ing

lone

- ly.

Emaj7

Amaj7

B(add4)  Emaj7
LIGHT AS A FEATHER

Words and Music by NORAH JONES
and RYAN ADAMS

Moderately slow, in 2
Gm

While our hands together will undo your soul,
Bb
C5

It's like a show it's like a show
Gm

It's like a show it's like a show

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us and it takes control.

We separate our things for the better.

put us back together.

We're
heavy as the weather, if it was raining stones.

We gather.

meanwhile, inside me it was raining stones.
You didn't know.

God bless your soul.
We're light as a feather,

Got you and
as the weather.
I together.

We're
YOUNG BLOOD

Words and Music by NORAH JONES and MIKE MARTIN

Moderately fast

C   E5   F5

I’ll pretend

my

with a

C

heart’s not on fire

diamond implied.

if you steal

You wrote letters

my

that

G/B

true love’s name.

Broke down subway

you never said.

I made promises

in this

I’ll

* Lead vocal written an octave higher than sung.

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city of spires, always deny;
tape your picture over now we'll never know what
his in the frame. We'll imagine we're
y they ever meant. Watches ticking like a
sleeping revolvers, shotgun wedding in a
heartbeat gone berserk. Lost the chance to

strange Soho. Roosters are Our chambers hold

the key. Roosters are nothing but
silk - ver col - lars, gun down were - wolves wher -
cluck - ing clock - work. Our fears are on - ly what we

ev - er we go. We
tell them to be. Our fears are on - ly what we

Mid-night

phone calls, the back of a Mus - tang, creased, white.
_Page___ torn right___ from the spine._

Kiss my neck with a crooked, cracked fang;

you always hoped one day___ you'll be mine___ Threw our

father, on funeral pyres; I'm not
sure we were playing a game. Bust ed

gasket in a field full of liars.

No one noticed we set five boroughs a flame.

No one noticed we set five boroughs a flame.
matches,
burn the rest of each other.
You were strongest when I
ached for breath through the thick of smoke we finally smoothed.
Oh, (1.) ah, (2., 3.) young bone,
G 

ah, ah, ____________ ah, ah, ____________

old ghosts, ____________ go home.__

G 

Young blood, ____________ young bone, ____________ old ghosts __

Fmaj7 

go home. ____________ Young blood, ____________ young bone, ____________

Fmaj7 

Play 3 times

G 

ah, ah, ____________ ah, ____________ ah, ____________
I WOULDN'T NEED YOU

Words and Music by NORAH JONES

Moderately

C

Am

C

p

Am

C

Am

C

If I (1.) touched myself
(D.S.) Piano solo ad lib.

C

Am

C

the way you touched me,

Am

C

Am

if I could
C

hold myself
the way you held me,

Am

then I wouldn't need you,
no, I

F

wouldn't need you,
No, I wouldn't need you

Dm


F

to love me.
If I could replace
If you could see the way I
act
the things you gave me,
when I'm alone,
if I could
if you could
see my face
hear my voice
without
over
the tragic
the phone,

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

To Coda C

to love

to love

But I do,

so come back,
come back.
WAITING

Words and Music by NORAH JONES

Moderately

G5

Hush now:
Sink ing watch the stars fall

G5

in melting a fiery wall. And I am

Eb

waiting here,
waiting for you to come home.
And I watch them burn. When
C

will I ever learn?

Db

If I wait, it doesn't mean

C

you will return.

Bb

G5
Mm, mm, mm, mm,

And I watch them burn. When

will I ever learn?
If I wait, it doesn't mean you will return.

Now all the
stars have gone, faded into

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

waiting for you to come home.

Mm, mm,
nothing will be fun-ny, hon-ey.

And now that ev-

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

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

zy.

If we don't get a new sit-u-a-tion for-
our busted nation, we're lazy.

(Solo ends)

But it's gonna be.

it's gonna be.

To Coda

Please make it be.

It's gonna be.
Now if a princess becomes human, don't stone her on a talk show; you'll ruin, 'cause there's a fine line between a skewer and a decent sense of humor.

Aim at the ones who really hurt us: they should be arrested for
murders...

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

ny, naked blonde eating burgers.

But it's gonna be,

it's gonna be,
Fm7  G7#5  Cm

D.S. al Coda

CODA  Cm  Gm7

Ab  Fm  G7#5

Make it be.

It's gonna be.

Fm  Cm  Db  Bb7m  C7#5

it's gonna be,
YOU’VE RUINED ME

Moderately ($\frac{3}{4}$)

Words and Music by NORAH JONES

* Lead vocal written an octave higher than sung.
ruined me now, but I liked it, but I'm ruined. Do you

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

ruined me now. Though I liked it, now I'm ruined; I

had no choice when I heard your voice. I
know you said, can’t be misled; now

I’m the one whose face is red. You’ve

ruined me now. Though I liked it, now I’m ruined. Your

chocolate eyes, like buttons of lies.
You've ruined me now, and though I liked it, now I'm ruined. I'm trying to part with what's in my heart. You've
ruined me, and how I thought I liked it, but I'm ruined. My
whole world's now turned upside down.
I heard me say I'm goin' away, but
now I write you ev'ry day. You
heard me say____ I'm go-in' a-way,____ but I'm

on the floor____ out-side your door____ You've

ruined me now____

You've

ruined me now____
You’ve ruined me now, but I liked it, but I’m ruined. Do you have a plan? ’Cause I’m in your hands.
BACK TO MANHATTAN

Slowly, in 1 (\( \frac{4}{4} \) = \( \frac{3}{2} \))

I’ll go back to Man -

hat - tan

as if noth - ing ev - er

happened.

When I cross that
bridge, it'll be as if this don't exist.

I've a prince who is (1.) waiting_
(2.) Instrumental ad lib.

and a kingdom downtown.

I'll go back to Manhattan, as if
nothing ever happened.

(Solo ends)

We don’t have to speak at all.

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

We don’t have to speak at all.
But Brooklyn holds you,

and it holds my heart too. What a

fool I was to think I could live in both worlds.
I should go back to Manhattan;

It's just a train ride away.

I know nothing 'bout leaving, but I know I should
do it today.
STUCK

Words and Music by NORAH JONES
and WILL SHEFF

Moderately slow

You shove your way through the room from the street.

*Lead vocal written an octave higher than sung.
and finally, to me. You ask me what I'm drink-
ing.

My friend Johnny tugging on my sleeve.

asks if I wanna leave, and what I'm really think-
ing is: Why go can't it be

home alone.
Dm

- easy, a sinking stone, eas -

F

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

G

brief - ly, leave me, a frozen breeze, leave a fallen down -

Dm

F

C

D

- me be? fac-to-ry. But I can I still see you
swaying:

But I can't hear what you're saying.

Oh.

ooh.

I'm sitting here stuck, and plastered to my seat.
I think up a reason to leave, when you finally start speaking.

I'll tag along slow, walk down Washington Street,

half asleep on my feet, half aware if I'm dreaming.

I'll
just lost the plot, got a little
caught in a little knot.

just hit a wall, had a little
fall, felt a swinging wrecking ball.
And why should that be?        Why don't you tell me?

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

Why don't you tell me?        I guess you'll tell me.

Tell me.
DECEMBER

Moderately slow, in 2

Pedal ad lib. throughout

(3.) Piano solo ad lib.

*Lead vocal written an octave higher than sung.
come
to me.
won't
you come
I back with snow?
I can

see sun?
Don't
not say

just in dreams.
that it's done.

Solo ends
TELL YER MAMA

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

Moderately, in 2

C#m

E

B7

A7

C#m

I've won't cry wait for you

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when the night grows
for your

long time,

And

I've won't lie
been missing

for you,

because you done me wrong,

out on mine.
So
So
tell your ma
ma

B7

that I said, hel
lo,

A7

and that she for
MAN OF THE HOUR

Words and Music by NORAH JONES

Slowly, bluesy (\(\text{\textfrac{3}{4}}\))

C

<table>
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<tr>
<th>C</th>
<th>G7</th>
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"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.
because you're sweet and you give

me lots of lovin', and you eat meat. And

that's how you became my only man of the

hour. You never
Lie, and you don't cheat, and you
don't have any baggage tied to your four feet. Do I de-
serve to be the one who will
feed you breakfast, lunch and dinner, and take you to the park at dawn?
Will you really be my only man of the hour.

I know you'll never bring me flowers;

flowers, they will only die.
And though we'll never take a shower together, I know you'll never make me cry.

Tempo I

never argue; you don't even talk.

like the way you let me lead you when we go outside and walk.
Will you really be my only man of the hour.

my only man of the hour? (Woof!)

N.C.
CHASING PIRATES
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