

Vocal/Piano

Billie Holiday

19
Classic Songs
Including

All of Me

Body and Soul

God Bless'
the Child

Strange Fruit

The Very Thought
of You

ORIGINAL KEYS FOR SINGERS

Transcribed from Historic Recordings



Billie Holiday

ORIGINAL KEYS FOR SINGERS

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Biography

She is one of the most beloved singers in American history, praised by such artists as Tony Bennett, Frank Sinatra, Benny Goodman, Rosemary Clooney, Sylvia Sims, and Judy Garland. While her records were never huge sellers in their day, most of them have remained in print ever since they were first issued. She is continually discovered and rediscovered by new generations of fans, musicians and singers, and some of her recordings are among the finest vocal performances ever made.

Billie Holiday was born Eleanora Harris in Baltimore on April 7, 1915. Her parents were teenagers; there is no evidence that they ever married. Her father, Clarence Holiday, a professional guitarist, abandoned mother and child, and didn't acknowledge Billie as his daughter until she became successful.

Life for Eleanora was difficult from the start. She was raped by a neighbor at the age of ten, was packed off to live with Baltimore relatives when her mother moved to New York, and soon after was sent to a home for wayward girls. In 1927, Eleanora joined mother Sadie in Brooklyn, where mother worked as a domestic and daughter (now nicknamed Billie because her mother loved the screen actress Billie Dove) also found domestic work, albeit at a Harlem brothel. Billie was briefly jailed for prostitution. The owner loved jazz, and Billie heard her first Louis Armstrong and Bessie Smith records while working there. Billie later said she learned to sing by imitating "Pops." In 1946, she would act and sing with Armstrong in a movie called *New Orleans*.

By her late teens Billie was singing in Harlem clubs, where talent scout and producer John Hammond heard her. Hammond was immediately taken with Holiday's sound and phrasing, and told everyone in his circle of this new singer who sounded like no one he'd ever heard. He arranged for Holiday to make her first recordings in November of 1933 with a small group led by Benny Goodman. Hammond later hired her to sing on a series of recordings led by pianist Teddy Wilson for Brunswick. Holiday also made recordings under her own name for the cheaper-priced Vocalion label. While many of the songs were pop fodder, Holiday's vocalizing turned them into prized classics, and they were on hundreds of jukeboxes across the country.

Hammond also put Billie together with Count Basie, another artist he discovered and promoted. Holiday toured with the Basie band during 1937, but could not record with it since she and Count were signed to different record labels. Holiday later joined the Artie Shaw orchestra, one of the first black musicians to tour with a white ensemble. It was a daring move in the late 1930s, and Billie did not last long on the tour, although she had nothing but good things to say about Shaw in later life. She returned to New York club work and recording. A breakthrough was being booked into a Greenwich Village nightclub that played to a sophisticated audience.

One day Billie heard a song dealing with racism in the South. She immediately wanted to record it, but was turned down by Columbia, the company that bought Brunswick and Vocalion. She complained to Milt Gabler, owner of the Commodore Record Shop on 42nd Street in New York City. Gabler owned his own record label, and got permission to record Holiday singing "Strange Fruit." The song was immediately banned in Great Britain and many radio stations in the United States refused to play it, but it became a cult hit and was requested repeatedly by Holiday fans, ultimately to her dismay and annoyance.

Gabler later became a producer at Decca Records, and one of the first things he did was to offer Billie a contract. Upon signing with the label, Holiday requested that a string section be added to her accompaniments. Strings were a rare luxury for jazz sessions of any type, but Gabler agreed, believing that such accompaniment would get Billie's records the same attention as recordings by Perry Como, Frank Sinatra, and Dinah Shore. Such recordings as "Lover Man," "No More," "That Ole Devil Called Love," and "Good Morning Heartache" date from this period. Most historians agree that her five years with Decca (1944-49) were her strongest vocally. She achieved national fame in the years after World War II.

Unfortunately, Holiday's drug addiction and her stormy relationships and marriages took their toll on the singer's voice and personal life. She spent most of the year 1947 in jail. When she was released, she was unable to sing in New York clubs due to the loss of her cabaret license, but she toured extensively, her fame boosted by calamity. Impresario Norman Granz added her to his "Jazz at the Philharmonic" tour packages, and recorded her for his Clef and Verve labels during the 1950s. Her voice continued to deteriorate, but performances such as the 1956 Carnegie Hall "comeback" concert were well-publicized and major musical events. She wrote her autobiography, *Lady Sings the Blues*, with the help of ghostwriter Bill Dufty. While it brought her a burst of celebrity, those who knew the real story of Billie Holiday knew the book to be mostly fiction. (The film based on the book, starring Diana Ross, Billy Dee Williams and Richard Pryor, was even more fictionalized; staunch Holiday fans were outraged by the movie.)

On May 31, 1959 Holiday collapsed in her New York apartment and was brought to Metropolitan Hospital. Police found heroin in her sick room and she was placed under arrest even when severely ill. She never recovered, and died on July 17, 1959. Holiday left an enormous legacy of hundreds of studio and live performances of rare artistry. Her performances continue to inspire singers of all types of music. Along with Louis Armstrong, Ella Fitzgerald and Sarah Vaughn, Billie Holiday defined 20th century vocal jazz for all time.

Discography

Except for "You've Changed," all of the recordings transcribed in this book were originally issued as 78 RPM single records. The original release number is included in the listing below. During the 1980s, Columbia issued nine individual CDs and one boxed set of the Billie Holiday recordings owned by that label at that time. In October of 2001, Columbia released a 10 CD complete Billie Holiday set of all of her recordings for the Brunswick, Vocalion, and Okeh labels from 1933-44. This set is highly recommended for its much-improved sound quality, its extensive notes, and its packaging. The catalog number is CXK 85470.

Similarly, all of Billie's Commodore and Decca recordings are available in complete boxed sets. The Commodore sides are on Verve, and the Decca sides are on GRP.

Recordings on the Brunswick label were led by Teddy Wilson, and were released under his name. Vocalion and Okeh were issued as Billie Holiday and Her Orchestra. Where available, arranger credits are given.

- All of Me (3/21/41) – OK 6214
- Billie's Blues (I Love My Man) (4/8/44) – Commodore CMS 614
- Body and Soul (2/29/40) – Vocalion 5481
- Crazy He Calls Me (10/19/49 – Arr. and Cond. By Gordon Jenkins) – Decca 24796
- Easy Living (6/1/37) – Brunswick 7911
- Fine and Mellow (4/20/39) – Commodore CMS 526
- A Fine Romance (7/2/35) – Brunswick 7501
- God Bless' the Child (5/9/41) – OK 6270
- Good Morning Heartache (1/22/46) – Decca 23676
- I Cried for You (7/30/36) – Brunswick 7729
- I Wished on the Moon (7/2/35) – Brunswick 7501
- Lover, Come Back to Me (4/8/44) – Commodore CMS 559
- Miss Brown to You (7/2/35) – Brunswick 7501
- Solitude (2/13/47 – Arr. and Cond. by Bob Haggart) – Decca 23853
- Some Other Spring (7/5/39) – Vocalion 5021
- Strange Fruit (4/20/39) – Commodore CMS 526
- This Year's Kisses (1/25/37) – Brunswick 7789
- The Very Thought of You (9/15/38) – Vocalion 4457
- You've Changed (2/20/58 – Arr. and Cond. by Ray Ellis) – Columbia CS 8048; CD: Columbia

Billie Holiday

ORIGINAL KEYS FOR SINGERS

Transcribed from Historic Recordings

ALL OF ME

Words and Music by SEYMOUR SIMONS
and GERALD MARKS

Moderately ($\text{C}\text{C} = \text{E}\text{E}$)

B \flat /D

E \flat D7 D7 \sharp 5 G9 N.C.

G9 C13 \flat 9

F6

Dm

Gm

\times F6

All of me, _____ why ___ not take ___

A9

A9 \sharp 5

D9

D7 \flat 9

— all — of me? —

Can't you — see —

I'm no

Gm

D7

Gm6

A7

A9

good with - out __

you. __

Take my lips, _____

I

Dm

G9

want

to

lose _____

them. __

Take

my

arms, _____

Gm9/C

Dm7/C

C7

I'll __ nev - er __ use _____

them. _____

F6

A9

Your good - bye __

left me with eyes

that

A9#5

D9

D7b9

cry.

How ____ can I ____ go on,

Gm7

D7

Gm

F7#5

Bbmaj7

dear, __ with - out _____ you? ____

{ You took the
You took the

Gbmaj7/Bb

Fmaj7

D9

To Coda part _____
rest _____

that so once why not was take my heart. }

So

C#9#5

Cl3sus4

C13b9

F N.C.

why not _____

take all of me. _____

Musical score for piano, treble and bass staves. The treble staff uses a B-flat key signature. Measure 1: Sixteenth-note pattern with three groups of three. Measure 2: Sixteenth-note pattern with three groups of three. Measure 3: Sixteenth-note pattern with three groups of three. Measure 4: Sixteenth-note pattern with three groups of three. Measure 5: Sixteenth-note pattern with three groups of three. Measure 6: Sixteenth-note pattern with three groups of three. Measure 7: Sixteenth-note pattern with three groups of three. Measure 8: Sixteenth-note pattern with three groups of three. Measure 9: Sixteenth-note pattern with three groups of three. Measure 10: Sixteenth-note pattern with three groups of three. Measure 11: Sixteenth-note pattern with three groups of three. Measure 12: Sixteenth-note pattern with three groups of three. Measure 13: Sixteenth-note pattern with three groups of three. Measure 14: Sixteenth-note pattern with three groups of three. Measure 15: Sixteenth-note pattern with three groups of three. Measure 16: Sixteenth-note pattern with three groups of three. Measure 17: Sixteenth-note pattern with three groups of three. Measure 18: Sixteenth-note pattern with three groups of three. Measure 19: Sixteenth-note pattern with three groups of three. Measure 20: Sixteenth-note pattern with three groups of three.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of three measures. Measure 1 starts with a single note in the treble staff followed by a measure of eighth notes. Measure 2 begins with a D7 chord (indicated by a Roman numeral) consisting of a bass note and three eighth notes in the treble staff. Measure 3 begins with a G7 chord (indicated by a Roman numeral) consisting of a bass note and three eighth notes in the treble staff.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures separated by vertical bar lines. Measure 1: C7sus4 chord, indicated by a Roman numeral above the staff. Measure 2: C7 chord, indicated by a Roman numeral above the staff. Measure 3: F chord, indicated by a Roman numeral above the staff. Measure 4: Dm chord, indicated by a Roman numeral above the staff. Measure 5: C7#5 chord, indicated by a Roman numeral above the staff. Measure 6: "D.S. al Coda" instruction, indicated by text above the staff. Various musical markings are present, including triplets (indicated by a '3' over a bracket), eighth-note patterns, and dynamic markings like forte (f) and piano (p).

CODA

G9 C13**b**9 F N.C. G**b**6/9 F6/9

Ba - by, _____ take all of ____ me. _____

BILLIE'S BLUES

(I Love My Man)

Words and Music by
BILLIE HOLIDAY

Moderately Slow ($\text{♩} \text{♩} = \boxed{\text{♩} \text{♩}}$)

D A7 D6 B \flat 7 A7
I _____

D7

G7

love my man. I'm a liar if I say I

3

3

3

3

3

3

G9

love my man; I'm a liar if I say I

D7 Gmaj7/D D7 Adim7

don't. But I'll

Em9 A7 Em9 A7 3 3

quit my man. I'm a liar if I say I won't.

D7 G7 D7 Bb9 A9

I've

D13 G7 D7

been your slave, ba - by, _____ ev - er since I've been your babe.
 ain't good look - in' and my hair ain't got curls.

D7#9 G13

I've been your slave, _____ ev - er since I've been your
 I ain't good look - in' and my hair ain't got

D7 Gmaj7/D D7 B7b9

babe. But be -
 curls. But my

Em9 A7 Em9 A7

fore I'd be your dog, I'd _____ see you in your grave.
 moth - er give me some - thing. It's go - ing to car - ry me

D G6 D B \flat 7 A9 A7 \flat 5/E \flat

through this world. My man would - n't
Some men like

D6/9 E \flat 9 \sharp 11 D6/9 E \flat 9 \sharp 11

give me no break - fast, would - n't give me no din - ner,
me 'cause I'm hap - py, some 'cause I'm snap - py.

D9

squawked a - bout my sup - per, then he'd put me out - doors. Had the
Some call me hon - ey, oth - ers think I've got mon - ey. Some

G7

nerve say, to lay a ____ match - box ____ on ____ my clothes. ____
"Bil - lie, ba - by you're ____ built ____ for speed." ____

To Coda ⊕

D6

B7**9** 3 Em 3

I ____ did-n't have so man - y ____
Now, if you

D.S. al Coda

A7 3 D Em A7 D/F# Fm6 Am9 E**9**[#]**11**

but I had a - long, ____ long ways to go. I

CODA

Em7 3 A7

put that all ____ to - geth - er, makes me ev - 'ry - thing a good man needs. ____

D (N.C.) E**9** D6/9 E**9**[#]**11** D13

8vb

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN

Moderately ($\text{D}\text{D} = \text{D}\text{D}$)

A6

F7/A

A6

F7

A6

C \sharp m7

C \sharp m7**5**

F \sharp 7 \sharp 5(b9)

Bm7

E7

My days have grown so lone - ly, —
Instrumental

A

E7 \sharp 5

A6/C \sharp

F \sharp dim7/C

Bm7

for you I cry,

for you, dear, on - ly.

Why have not you -

E9

C \sharp 7b9

F \sharp m7

Bm7

E7

— seen it?

I'm all for you, bod - y and —

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Extended term of Copyright deriving from John Green, Robert Sour and Frank Eyton assigned to Warner Bros. Inc. and Druopetal Music

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A E7^{#5} A6/C[#] Cdim7 Bm7
 I'm won - d'ring why it's __ me you're __ wrong - ing. Oh, I tell you I

E9 C[#]7b9 F[#]m6 Bm7 E9 A6 F7 F9
 mean it. I'm all for you, bod - y and soul.
Instrumental ends

B♭6 Cm F7/C B♭/D E♭6 3 3

The musical score consists of two staves. The top staff is for the vocal part, starting in B-flat major (B♭6) and transitioning through chords Cm, F7/C, B♭/D, and E♭6. The lyrics are: "I can't believe it, it's hard to con - ceive it that What lies before me it's a fu - ture that's storm - y," with measure 3 indicated by a brace over the last three measures. The bottom staff is for the piano accompaniment, showing harmonic changes corresponding to the vocal chords.

Music score for "The Ballad of the Harp-Weaver" featuring vocal and piano parts. The vocal part includes lyrics: "less I can have one more chance told to so prove, - dear. ech - o a tale that's been ten." The piano part shows harmonic progression through chords Bbm7, Eb9, Abmaj9, G9, and F#9.

Bm7 Bm7/E E7

My life a hell ____ you mak - ing. _____
My life re - volves ____ a - bout you. _____

3

A6 E7[#]5 A/C# Cdim7

You know I'm yours
What earth - ly good for just the tak - - ing.
am I with - out you?

Bm7 1 E9 3 Fdim7

I'd glad - ly sur - ren - der ____
I tell you I

F#m7 Bm7 E7[#]5 A6 F#7b9

my - self to you, bod - y and soul.

2 E9 C#7b9 F#m7 B9 E13 A E7[#]5 A6/9

mean it. I'm all for you, bod - y and soul. ____

CRAZY HE CALLS ME

Words and Music by BOB RUSSELL
and CARL SIGMAN

Moderately ($\text{C}\text{C} = \text{D}\text{D}$)

G6

A7**5(b9)**

A7

I

D

Em/D

Dmaj7/A

G/A

Dmaj7

Em/D

Dmaj7/A

A7#5

say I'll move the moun - tains, —

and I'll move the moun - tains —

D Em/D F#m7 F#m7/B if he wants them out of the way. —

B7#5 B7

D Em/D Dmaj7/A G/A Dmaj7 Em/D Dmaj7/A A7[#]5
 say I'll go through fire _____ and I'll go through fire; _____

D Em/D F#m7 F#m7/B B7#5 B7

as he wants it, so it will be.

Em 3 A(b5) A D F#7/C# B7b9

 Cra - zy he calls me; sure, I'm cra - zy, —

§ C9
F6

Like the wind that shakes the bow, he

Bdim7 E7b9 Amaj7

moves me with a smile. The

3

Bm7 E7 E7^{#5} A6 F#m7 3
dif - fi - cult I'll do right now, — the im -

E7/B 3 E A7
pos - si - ble — will take a lit - tle while. I

D Em/D Dmaj7/A G/A Dmaj7 Em/D Dmaj7/A A7^{#5}
say I'll care for - ev - er — and I mean for - ev - er, —

D Em/D F#m7 F#m7/B B7^{#5} B7
if I have to hold up the sky.

Em *Cra - zy* he calls me; A(\flat 5) A D F \sharp 7/C \sharp B7 \flat 9 To Coda Θ

Cra - zy he calls me; sure, I'm cra - zy, —

The musical score shows the piano part for the Coda section. The key signature changes to E major (no sharps or flats). The melody is played in the treble clef staff, and the bass line is provided in the bass clef staff. The vocal line continues with lyrics: "cra - zy in love" followed by a fermata over the next measure. The piano accompaniment consists of eighth-note chords. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sfz). Measure numbers 1 through 10 are indicated above the staff.

D6/F# C9 D6

EASY LIVING

Theme from the Paramount Picture EASY LIVING

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately fast ($\text{C} = \frac{1}{2} \text{ note}$)

Amaj7 F#7 Bm Dm6 A G F# F#7

mf

This system shows the beginning of the piano accompaniment. The right hand plays chords in Amaj7, F#7, Bm, Dm6, A, G, F#, and F#7. The left hand provides harmonic support with sustained notes and bass lines.

F7

E7

A

Bbdim7

Bm

Bm/E

Liv - ing for you,

is eas - y liv - ing; it's

3

This system continues the piano accompaniment. It includes a melodic line with eighth-note patterns and harmonic changes between F#7, E7, A, Bbdim7, Bm, and Bm/E. The vocal line begins with "Liv - ing for you," followed by "is eas - y liv - ing; it's".

eas - y to live

Bm

Dm

A

F#7

when you're in love

and I'm

so in love,

3

This system continues the piano accompaniment. It includes a melodic line with eighth-note patterns and harmonic changes between A, Bm, Dm, A, and F#7. The vocal line continues with "eas - y to live", "when you're in love", "and I'm", and "so in love,".

there's noth - ing in life but you.

E7

I

Bm E6 A6 F#9 B7 E7

This system concludes the piano accompaniment. It includes a melodic line with eighth-note patterns and harmonic changes between Bm, E6, A6, F#9, B7, and E7. The vocal line ends with "there's noth - ing in life but you." followed by a final chord "I".

A B \flat dim7 Bm E9 A

nev - er re - gret the years I'm giv - ing; they're eas - y to give.

Bm Dm A/E F \sharp 7 Bm E6

When you're in love, I'm hap - py to do what - ev - er I do for _

A6 D6 A C7 F

— you. — For you,

Gm6/9 C13 F Gm6 C9

may - be I'm a fool — but it's fun. Peo - ple say you rule — me with

F Dm Bm^{7b5} E13

one wave of your hand. Darling, it's grand; they

just don't un - der - stand. Liv - ing with you is ea - sy liv - ing; it's

eas - y to live when you're in love, and I'm so in love,

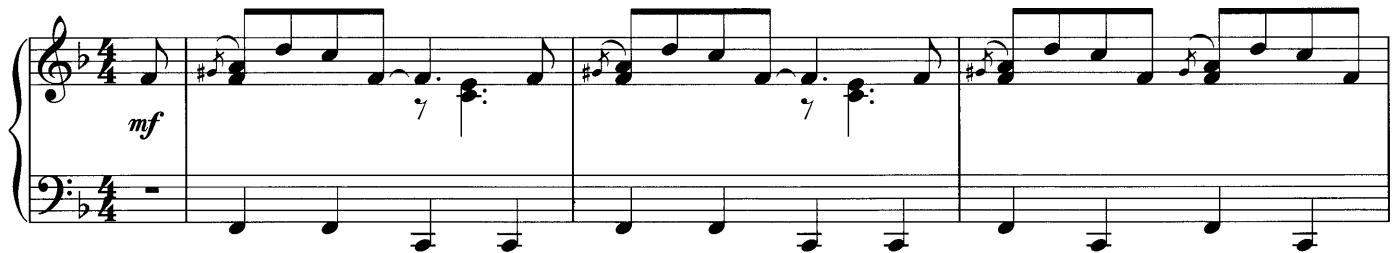
there's noth - ing in life but you.

FINE AND MELLOW

Words and Music by
BILLIE HOLIDAY

Medium Blues ($\text{C}\text{C} = \overline{\text{C}\text{C}}$)

F7

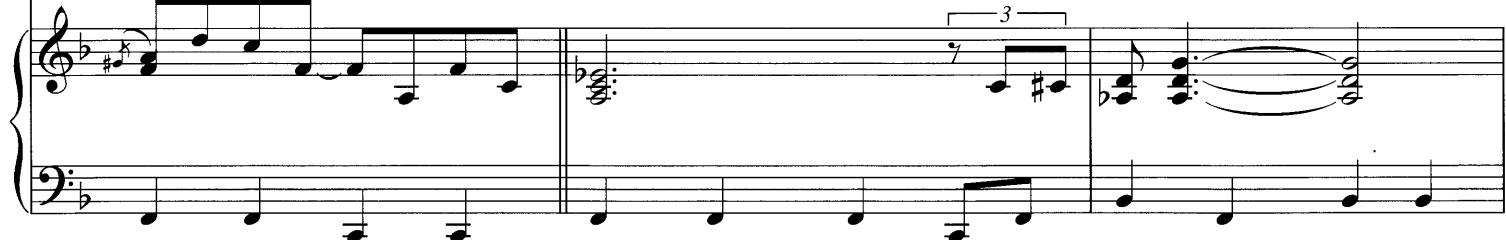


F7

B♭13

My man don't love me, treats me aw - ful

3



F

F7

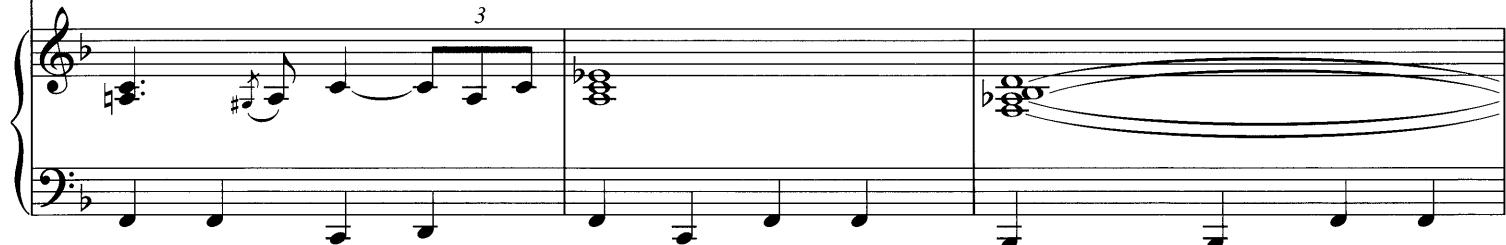
B♭7

3

mean.

My man, he don't love me, —

3



F

C7

F

3

treats me aw - ful

mean. —

He's the



C7/G 3 C7 F C7
 low - est man — that I've — ev - er seen.

F F6 B♭7
 He wears high — pants, — stripes are real - ly

F F7
 yel - low. — He wears

B♭7 F C7
 high — pants, — strips — are — real - ly — yel - low.

F C7/G C7

But when he starts in to love me,
he's so fine and

mel - low.

C7 F F7

Love will make you drink and gam - ble,
just like a fau - cet,

B♭13 F F7

make you stay out all night long.
Love will

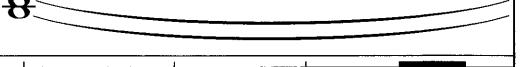
it turns off and on.

B♭7

make you drink and gam - ble
make you stay out all night

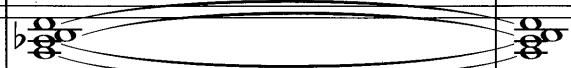
Love is like a fau - cet
and

To Coda  F

F long. 3 C7 - Love will make you do things —
on. 

C7 F C7 F
that you know is wrong. — But if you

F C7 F
treat me right, ba - by, I'll stay — home ev - 'ry day.

F7 Bb7
If you treat me right ba - by, I'll stay home — ev - 'ry - 

F C7 F C7/G

day. But, you're so mean ___ to me, ba - by, ___

C7 F C7 F D.S. al Coda

I know you're gon - na drive ___ me a - way. Love is

CODA

F C7

Some - times when you think it's on, ___ ba - by, ___

F G \flat 9 F9

it has turned off ___ and gone.

A FINE ROMANCE

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately Fast ($\text{C} = \frac{3}{4}$)

F

mf

Gm F/A B_b Bdim7 F Dm

Gm C F N.C.

A

F

— fine ——— ro - mance ———
— fine ——— ro - mance ———

C7

with my no good kiss fel -

sim.

F

- es! _____ A fine ro - mance, _____
 - low! _____ You take ro - mance, _____

C7

F

my ____ friend ____ this is! ____ We should be like a
 I'll ____ take ____ Jel - lo! ____ You're calm - er than the

A♭dim7

C7/G

C7

cou - ple of hot to - ma - toes, _____ but
 seal in the Arc - tic O - cean, _____ at

F

you're as cold as their yes - ter - day's _____ mashed _____
 least they flap fins to ex - - press _____

A7 B \flat C13 F

— po - ta - toes. — A _____ fine _____ ro -
— e - mo - tion. — A _____ fine _____ ro -

C7

mance
mance you won't nest - le.
with no quar - rels,

F

A with fine _____ ro - mance; — you — won't —
no in - sults, — and — all

wres - tle! — I — might as well play
mor - als! — I've — nev - er mussed the

D7 Gm D7/A

bridge crease with in my old blue maid _____ aunts!
serge _____ pants!

B♭ Bdim7 1 F Dm7 Gm C7

I have - n't got a chance. _____ This _____ is a fine ro -
I nev - er get the chance. _____

F Dm Gm Csus4 2 F Dm7

mance. _____ A _____

Gm C7 F

This is a fine _____ ro - mance. _____

GOD BLESS' THE CHILD

Words and Music by ARTHUR HERZOG JR.
and BILLIE HOLIDAY

Moderately slow ($\text{C} = \frac{3}{8}$)

Cm7

Cm7/F

Bbmaj9 Bb9

E6/9

Bbmaj9 Bb9

Eb6/9

Them that's got ____ shall get, ____ them that's got shall lose, __ so the

Fm

Bb9

Fm

B9

Bb9

Ebmaj7

Bi - ble ____ said ____ and it still

is news.

Ma - ma may have

Ebm6

Bb/D

G7b9

Cm7

$\frac{3}{8}$ F9

pa - pa may have,

but God bless the child ____ that's got his own, __

that's

B_b6 A7 A_bmaj7 G9#11 F[#]9b13 F13 Cm Cm/F

got his own. Yeah, the

B_bmaj9 B_b9 E_b6/9 B_bmaj9 B_b9 E_b6/9 Fm B_b9

strong — gets more while the weak ones fade. Emp - ty pock - ets don't _____ ev - er

Fm B9 B_b9 E_bmaj7 E_bm6

make the grade. Ma - ma — may have, pa - pa may have,

B_b/D G7b9 Cm7 F9 B_b6

but God bless' the child that's got his own, that got his own.

Bm7**b5** E7 Am7**b5** D7 Gm Gm(maj7) Gm7 Gm6

Mon - ey, _____ you got lots o' friends, __

A musical score for piano and voice. The piano part consists of three staves: treble, bass, and middle. The vocal part is in the top staff. The key signature is one flat. Chords shown are Bm7b5, E7, Am7b5, D7, Gm, Gm(maj7), Gm7, and Gm6. The vocal line includes lyrics: "Mon - ey, _____ you got lots o' friends, __". Measure 41 starts with a piano dynamic of forte (f).

Dm

Em7

A7 D7**#5(b9)**

Gm

Gm(maj7)

crowd - in' 'round the door.

When you're gone and

A musical score for piano and voice. The piano part consists of three staves: treble, bass, and middle. The vocal part is in the top staff. The key signature changes to no sharps or flats. Chords shown are Dm, Em7, A7 D7#5(b9), Gm, and Gm(maj7). The vocal line continues: "crowd - in' 'round the door. When you're gone and".

Gm7

G6

Dm7

G13

C

F#13 F13

spend - in'

ends, __

they don't come no more. __

Rich

A musical score for piano and voice. The piano part consists of three staves: treble, bass, and middle. The vocal part is in the top staff. The key signature changes back to one flat. Chords shown are Gm7, G6, Dm7, G13, C, F#13, and F13. The vocal line continues: "spend - in' ends, __ they don't come no more. __ Rich".

Bbmaj9 Bb9 Eb6/9

Bbmaj9

Bb9

Eb6/9

Fm B9

Bb9

re - la - tions give, crust of bread, and such. __ You can help __ your - self, but don't

A musical score for piano and voice. The piano part consists of three staves: treble, bass, and middle. The vocal part is in the top staff. The key signature changes to one flat. Chords shown are Bbmaj9, Bb9, Eb6/9, Bbmaj9, Bb9, Eb6/9, Fm, B9, and Bb9. The vocal line continues: "re - la - tions give, crust of bread, and such. __ You can help __ your - self, but don't".

Fm B9 B \flat 7 E \flat maj7 E \flat m6 3

take too much. — Ma - ma may have, pa - pa may have,

Dm G9 Cm7 F13 B \flat 6

but God bless' the child that's got his own, that got his own.

A9 \flat 5 A \flat 13 G9 F \sharp 13 F9 B \flat 6 3 A9 A \flat 9

He just don't wor - ry 'bout

G9 Cm7 F \sharp 9 F13 B \flat 6

noth - in' 'cause he got his own.

GOOD MORNING HEARTACHE

Words and Music by DAN FISHER,
IRENE HIGGINBOTHAM and ERVIN DRAKE

Moderately Slow ($\text{C} = \frac{3}{8}$)

Am

Bm7

E7**b9**

Am(maj7)

Adim7

Piano accompaniment in G major, 4/4 time. The vocal line begins with a piano introduction consisting of eighth-note chords.

Bm/A

Adim7

Am6

3

3

Dm7

3

Good morn - ing heart - ache,

you old __ gloom - y sight.

Dmaj7

Am6/C

B7**b9**

Good morn - ing heart - ache, ____ thought we said good - bye last night.

Em9

Gm

F#m7

Fm7

I tossed and turned ____ un - til it seemed ____ you had gone,

Em9 A7 \sharp 5($\#9$) 3 D7sus D7

Am7 Am6 Dm7 3

Dmaj7 F#m7b5 B7b9 Em9 Gm

F#m7 Fm7 Em9 A7 \sharp 5 3 D

F#7#5 Bm Bm6 F#7#5
 Stop haunt - ing me now. Can't shake you no -

Bmaj7 B6 E7 Amaj7
 how. Just leave me a - lone. I've

Bbm7 Eb7 Am7 D7 Am7 3 Am6 3
 got those Mon - day blues straight through Sun - day blues. Good morn - ing heart - ache,

Dm7 Dmaj7 F#m7b5 B7b9
 here we go a - gain. Good morn - ing heart - ache, you're the one who knew me when.

To Coda \oplus

Might as well get used to you hang - ing a - round. Good morn - ing heart - ache, sit

Dmaj7 Dm7 Em7/A A7b9 Gmaj7 D.S. al Coda

down.

CODA \oplus

Em9 A7b9

Good morn - ing heart - ache, sit

D Gm9(maj7) Dmaj7

down.

Gm9(maj7)

Dmaj7

Ped.

*

I CRIED FOR YOU

Words and Music by ARTHUR FREED,
GUS ARNHEIM and ABE LYMAN

Moderately fast ($\text{C} = \frac{3}{8}$)

C
mf

N.C. G7#5 C A7
I _____ cried for _____

D7
— you.
Now, it's your turn _____

C
— to _____ cry o - ver me.

C[#]dim7 Dm7

Ev - ry ____ road ____ has ____ a turn - ing, ____

G7

that's _____ one _____ thing _____ you're _____

E^bdim7 C

learn - ing. ____ I ____

A7 D7

cried _____ for _____ you. What a fool ____

G7

I _____ used to be.

E7

A musical score for a vocal and piano duet. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line includes lyrics: "Now, I found two eyes _____ just a". The piano part has a sustained note under the vocal line. Chords indicated above the staff are A (three measures), Bm7 (three measures), Adim7/C (one measure), and A/C# (one measure). Measure numbers 1 through 8 are present below the staff.

A Bm7 A A/C# D Em7

lit - tle bit blu - er. _____

I found a

Ddim7/F D/F# D G6

heart just a lit - tle bit tru - er.

C I A7 D7

cried _____ for _____ you.

1 G7

Now, it's your _____ turn _____ to cry o -

2 G7

- ver me. turn _____

C

to cry o - ver me.

I WISHED ON THE MOON

Words and Music by DOROTHY PARKER
and RALPH RAINGER

Moderately ($\text{C}\text{C} = \text{D}\text{D}$)

E♭7 E♭dim7/A A♭m6 E♭/G G♭7

F7♯5 B♭13 I

B♭ B/B♭ B♭ E♭ B♭7b9 E♭ Edim7

wished on the moon _____ but some - thing I _____ nev - er knew. I

B♭ B/B♭ B♭ E♭ B♭7b9 E♭ D♭9

wished on the moon _____ for more than I ev - er knew: a

C7

F7

B♭7

E♭7

A♭

sweet - er rose, _____ a soft - er sky, an _____ A - pril day -

A♭m6

B♭7

B♭7♯5

that _____ would not _____ dance _____ a -

E♭

Edim7

B♭

B/B♭

way.

I

begged _____

on the stars _____

B♭

E♭

B♭7b9

E♭

Edim7

B♭

B/B♭

to throw me a beam or two, _____

wished on a star _____

B_b E_b B_b7b9 E_b D_b9 C7 F7

— and asked for a dream or two. — I looked for ev - 'ry

B_b7 E_b7 A_b A_bm6

love - li - ness, it all — came — true. —

3 —

B_b7

I — wished on — the moon for — you. —

1
E_b

Edim7 | 2 E_b E_b/G A_b Adim7 E_b/B_b E_b

I — you. —

3

LOVER, COME BACK TO ME

Lyrics by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately Fast Swing ($\text{C}\text{C} = \text{D}\text{D}$)

$\text{D}\flat\text{9}$

$\text{G}\flat\text{9}$

$\text{E}\flat$

mf

$\text{A}\flat\text{13}$

$\text{D}\flat$

The sky was blue,
You came at last,

3

F7

$\text{F7}\sharp\text{9}$

$\text{B}\flat\text{m}$

and high a - bove.
love had it's day.

The moon was -
That day is -

3

$\text{E}\flat\text{7}$

$\text{A}\flat\text{9}$

— new,
— past,

and so was love.
you've gone a - way.

3

E♭13

This _ ea - ger heart of mine _ was _____ sing - ing, _____
 This _ ach - ing heart of mine _ is _____ sing - ing, _____

A♭9 D♭ G♭ G♭m

— Lov - er where can you be?" — Lov - er come back to me!"

1 D♭6 A♭9 2 D♭

F7 § B♭m7

When _____ I re - mem - ber ev - 'ry lit - tle thing _

E♭m B♭m F7

— you used to do, I'm _____ so _____

G♭ F7 B♭m

lone - ly. _____ Ev - 'ry road I walk a - long, I

E♭m B♭m E♭7

walk a - long with you. No _____ won - der I am _____

A♭9 A♭+ D♭

— lone - ly. _____ The - sky is ____ blue, _____

F7 Bbm

The _ night is _____ cold. _____ The _ moon is _____ new, _____

Fm6 Fm7b5 Ebm/Gb

but _ love is _____ old. _____ And while I'm wait - ing here, _____ this

D \flat Bbm Eb \flat 7 Ab13 D \flat D \flat 7 G \flat G \flat m To Coda \oplus

heart of mine is _____ sing - ing, _____ “Lov - er come back to

D \flat D.S. al Coda

me. When —

CODA \oplus

D \flat D \flat 9

me.

MISS BROWN TO YOU

Words and Music by LEO ROBIN,
RICHARD A. WHITING and RALPH RAINGER

Moderately Fast ($\text{C} = \frac{3}{8}$)

N.C.

C7

F7

Who d' ya think is com - in' to town? — You'll nev - er guess

B \flat 7

G7

Cm

F7

who: the lov - a - ble, hug - a - ble Em' - ly Brown, — Miss — Brown to

D7

G7

C7

G

C7

F7

you.

What if the rain

comes — pat - ter - ing down?

My heav - en is

Sheet music for piano and voice, featuring lyrics in English. The music is in common time and includes the following chords and lyrics:

Section 1:

- Chords: B♭7, G7, Cm.
- Lyrics: blue, Ten - ne - see's send - ing me Em - 'ly Brown,

Section 2:

- Chords: F7, B♭7sus4, E♭, E♭9.
- Lyrics: Miss _ Brown to you. I _____ know _____ her eyes 'll _

Section 3:

- Chords: A♭6, G7.
- Lyrics: — thrill ya. — But go slow, — oh, oh, —

Section 4:

- Chords: C7, C7/G, C7.
- Lyrics: don't you all get too fa-mil - iar! Why do you think she's com - in' to town? —

Musical score for 'Baby Mine' in G major. The score includes a treble clef, a key signature of one flat, and a common time signature. The vocal line consists of two measures of lyrics: 'to you.' followed by 'is ba - by to me.' The chords indicated above the staff are G7, C7♯5, F7, B♭7sus4, and E♭. The lyrics are aligned with the notes, with 'to you.' spanning the first two measures and 'is ba - by to me.' continuing into the third measure.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The top staff begins with a C7 chord (G, B, D, F#) followed by a series of eighth-note patterns. The bottom staff begins with an F7 chord (C, E, G, B) followed by a similar series of eighth-note patterns. The music consists of two measures per staff.

A musical score for piano featuring a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns. The harmonic progression is indicated above the staff: B-flat major (labeled B-flat), G7 with a sharp ninth (labeled G7#9), C7 (labeled C7), F7 (labeled F7), and E-flat major (labeled E-flat) followed by A-flat/B-flat major (labeled A-flat/B-flat). Measure numbers 1 through 10 are present above the staff. Measure 1 starts with a whole note. Measures 2-4 show eighth-note patterns. Measures 5-6 show eighth-note patterns with measure 6 containing a fermata over the first note. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns.

SOLITUDE

Words and Music by DUKE ELLINGTON,
EDDIE De LANGE and IRVING MILLS

Moderately ($\text{C}\text{C} = \text{C}\text{C}$)

The musical score consists of six staves of music for piano and voice. The piano part is in the bass and treble clefs, with dynamics like *mf*. The vocal part follows the lyrics:

Chorus:

- A♭maj7
- A♭maj7♯5
- F9
- B♭m6
- B♭m7
- G♭9

Verse:

- Cm7
- Bm7
- B♭m7
- E♭7♭5
- A♭maj7
- B♭m7

In my _____ sol - i - tude _____

Chorus:

- Cm7
- D7
- D♭maj7
- F7♭9

— you haunt _____ me _____ with —

Chorus:

- B♭m
- Adim7
- A♭m
- Gdim7
- A♭maj13

— re - ve - ries of _____ days _____ gone. _____

A♭m6 Gdim7 3 A♭maj7 E♭m7 D7♯9
 that _____ nev - er __ die. I __

§ D♭maj9 D♭6 Ddim7

A♭6/9 A♭13

There's no one could be so sad. With

D♭6/9 Ddim7

gloom ev - ry - where, I sit and I stare.

A♭6/E♭ A♭6/9 Fdim7 B♭m7 E♭7sus4 E♭7

I know that I'll soon go mad. In my

A♭maj7 B♭m7 Cm7 C7 I'm

sol - i - tude I'm

Musical score for "I Will Sing" in D♭ major. The vocal line starts with a dotted half note followed by a quarter note. The lyrics "pray" are followed by a dash. The next notes are "ing." over a rest, "Dear" over an E♭7/B♭ chord, "Lord" over a D7 chord, and "above," over a D♭7 chord. The vocal line concludes with a melodic flourish.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a whole note in the bass, followed by eighth-note patterns in both staves. Measure 12 begins with a half note in the bass, followed by eighth-note patterns.

To Coda - Ø

A musical score for a voice and piano. The vocal line includes lyrics: "send back my love." The piano accompaniment features a repeating pattern of chords: C7, Bbm, A7, Abmaj7, Bbm7, and Cm7.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a half note in the bass, followed by a quarter note in the treble. The treble staff has a forte dynamic. Measure 12 begins with a half note in the bass, followed by a quarter note in the treble. The treble staff has a forte dynamic.

D.S. al Coda

D.S. al Coda

D9^{#11}

Ebm9

D7^{b5}

I

CODA

N.C.

love.

A♭maj7

Musical score for piano and voice. The top staff shows a treble clef, a key signature of four flats, and a tempo marking of 3. The lyrics "love." are written below the staff. The bottom staff shows a bass clef, a key signature of four flats, and a tempo marking of 2. The piano part consists of two staves, with the right hand playing chords and the left hand providing harmonic support.

SOME OTHER SPRING

Words and Music by ARTHUR HERZOG, Jr.
and IRENE KITCHINGS

Moderately ($\text{C}\text{C} = \text{D}\text{D}$)

Piano chords: $A\flat$, $E7/B$, $A\flat$, $E7/B$, $A\flat$, $Cm/E\flat$. Dynamics: mf .

B \flat m7 E \flat 7 \sharp 5($\#9$) A \flat E \flat 7 \sharp 5 Cm7 \flat 5 F7 \flat 9

Some — oth - er — spring I'll try to — love, —

Instrumental

B \flat m7 B \flat m7 \flat 5 E9 E \flat 7 A \flat 9 G9 G \flat 9

Now, I still — cling to fad - ed blos - soms, fresh when worn, left

C \flat E \flat m C \flat 9 \flat 5 B \flat 9 A \flat dim7 E \flat m/G \flat E \flat 7 \sharp 5

crushed and torn, — like the love af - fair I mourn. —

A♭

E♭7♯5

Cm7♭5

F7♭9

B♭m7

B♭m7♭5

Some oth - er spring when twi - light falls, will the night brings a -

E9

E♭7

A♭13 G7

G♭13

C♭6/9

E♭m

D♭m7

Gdim7

- noth - er to me. —

Not your kind but let me find, —

it's — not — true — that

C♭6/G♭

B♭7

Gm7

F♯m7

Fm7

B♭11

love is blind. —

Sun - shine's a - round me,

but

Instrumental ends

Gm7

F♯dim7

Fm7

B♭13

Cm7

F7♯5

B♭6

A♭13 G9♯5

deep in my heart —

it's cold as ice.

Love, — once you found me, —

but

Gb9b5 F13

Bb7

Eb7#5

Ab

Eb7#5

can that sto - ry —

un - fold twice?

Some oth - er — spring, —

Cm7b5

F7b9

Bb7m7

Bbm7b5

E7

Eb7

will my heart wake,

stir - ring to sing —

love's —

ma - gic mus - ic?

Ab9

G9

Gb9

Fm7b5

E9

Abmaj7

Ab6

F

Eb6

Then for - get — the old du - et — find love in some oth - er

Ab6

Eb7#5

2

Fm7b5

E9#5

Freely

Ab6

Bb9

Eb6

Ab6

spring.

old du - et —

find love in some oth - er

spring. —

STRANGE FRUIT

Words and Music by
LEWIS ALLAN

Slow Ballad

Bbm

Gflat7

F7

Bbm6

South - ern trees

bear a strange fruit.

Blood on the leaves

Gflat7

F7

Cm7flat5/Eflat

Cm7flat5

and blood at the root.

Black bod - y swing - ing

in

Eflat major/Bflat

A7sharp5

Bbm/Aflat

Am7/G

F

the south - ern _____ breeze.

Strange fruit hang - ing

from the

B♭m/F E♭m B♭m/D♭

pop - lar trees.

C7♯5(#9)

F7♯5

B♭m6

B♭m

F7

B♭m

A+

B♭m/A♭

Gdim

G♭7♭5

F7

gal - lant South. —

The bulg - ing eyes — and the twist - ed mouth.

B♭m

F7♭9

B♭m

E♭9

B♭m/D♭

C7♭5

Scent of ____ mag - no - lia

sweet and ____ fresh,

and the sud - den smell of

G \flat 7 F7 B \flat m 3 G \flat 7 F7 3

burn - ing — flesh. — Here is a fruit for the crows to pluck, for the

E \flat m6 E \flat m6/C E \flat m/B \flat A7 \sharp 5

rain — to gath - er, for the wind to suck, for the —

B \flat m/A \flat N.C. Freely Ddim7 E \flat m7

— sun to rot, — for a tree to drop.

B9 \flat 5 B \flat m6 G \flat 7 F7 B \flat m6

— Here is a strange and bit - ter crop. —

THIS YEAR'S KISSES

from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by
IRVING BERLIN

Moderately ($\text{C}\text{C} = \text{C}\text{C}$)

Measures 1-4:

- Measure 1: G (mf)
- Measure 2: Gdim7
- Measure 3: Am7
- Measure 4: Cm7

Measures 5-8:

- Measure 5: Gmaj7
- Measure 6: B♭dim7
- Measure 7: Am7
- Measure 8: D7

Measures 9-12:

- Measure 9: G
- Measure 10: G♯dim7
- Measure 11: D7sus4/A
- Measure 12: D7

Lyrics:

This year's — crop of — kiss - es — don't seem —

Measures 13-16:

- Measure 13: D7sus4/A
- Measure 14: D7
- Measure 15: G
- Measure 16: Gdim7
- Measure 17: D9sus4/A
- Measure 18: D7

Lyrics:

— as — sweet to me.

G G[#]dim7 D7sus4/A D7

This year's crop just misses what kiss -

D7sus4/A D7 G Gmaj7 G7

es used to be.

The score consists of two staves. The top staff is for the vocal part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features five measures corresponding to the lyrics "es used to be.". The vocal line consists of eighth and sixteenth notes. The bottom staff is for the piano, featuring a treble clef, a bass clef, and a key signature of one sharp. It includes a dynamic marking "pp" (pianissimo) at the beginning. The piano part provides harmonic support with chords and rhythmic patterns.

A7

have a chance, even helped by Mis - ter Moon a -

D+ G
bove. This year's

G[#]dim7 D7sus4/A D7 D7sus4/A D7
crop of kiss - es is not for me, for

Bm E7 Am7 D
I'm still wear - ing last year's

G G/B C[#]dim7 G/D D+ G
love.

THE VERY THOUGHT OF YOU

Words and Music by
RAY NOBLE

Moderately slow ($\text{♩} = \frac{3}{8}$)

The musical score consists of six staves of music. The top staff is for the piano, showing chords E6/B, Cm/B, E7, and A. The second staff is for the vocal part, starting with F7, B13, and E6. The lyrics for this section are: "The ver - y thought of you, _____ and I for -". The third staff continues the piano part. The fourth staff begins with the vocal line: "get to do _____ the lit - tle ol' ____". The fifth staff continues the piano part. The sixth staff begins with the vocal line: "— or - di - nar - y things _____ that __ ev - 'ry one ought to do. _____". The piano part includes a measure with a 7th chord labeled F#7.

B F#m B7#5

may seem, ____ to me that's _ ev - 'ry - thing. The mere i -

E6

3

- dea _ of _ you. _____

The long - ing ____ here for you. _____

You'll never how slow the moments

A musical score for a vocal and piano duet. The vocal part is in soprano clef, G major, and common time. The piano part is in bass clef, G major, and common time. The vocal line includes lyrics: "— go 'til I'm near to you. I see". The piano accompaniment features chords and rhythmic patterns. Measure numbers 13 and 7 are indicated above the vocal line.

B9 B13 A \flat 7 C \sharp m To Coda

your face in ev - 'ry flow - er;
your eyes in stars a -

F#m7

ver - y thought of you, my love.

E

F# B7#5 D.S. al Coda

The ver - y
bove, it's just the

B7 Bdim7 B7sus4 B7**5** E6/9
 — thought of you, — the ver - y thought of you — my —

E Eb E G \sharp m Gm F \sharp m F/B E
 —————— love. ——————

YOU'VE CHANGED

Moderately Slow ($\text{C} = \frac{3}{4}$)

Words and Music by BILL CAREY
and CARL FISCHER

G13

You've changed.

mf

Ped.

*

Cmaj7

B7sus4

That spar - kle in your eyes _____ is _____ gone.

B7 \flat 9

Gm/B \flat

A9sus4

Your smile is just a care - less yawn.

A7 \flat 9

D7sus4

D13

A_b13 3 G9 Cmaj7 B_b7 B_bmaj7 A_b7 A_bmaj7 G7

You're break-ing my heart. You've changed.

Cmaj7 B7sus4 B7b5 Gm/B_b

You've changed. — Your kiss - es now are so bla - sé.

A13 A7b9(b13) D9

You're bored — with me in ev - 'ry way.

A_b9 G13 C13

I can't__ un - der - stand, you've changed. You've for-

F_{maj7}

got - ten _____ the words ___ 'I love you,'"

C

each mem - o - ry _____. that we've shared.

G_{m7}

F_{#9b5}

F_{maj9}

You ig - nore ev - 'ry star a -

F_{m9}

C_{maj7}

A_{7b9(♯5)}

D_{m7}

G₉

bove you. I can't ___ rea - lize. you ev - er cared. You've

changed. You're not the an - gel I much ___.

changed. You're not the an - gel I much ___.

Gm/B♭ A9sus4 A7♭9 3 D7sus4 D13

To Coda ♩

knew. No need to tell me that we're through.

D♭13 G9 Cmaj7 B♭maj7 F♯7♯9

D.S. al Coda

It's all o - ver now. You've changed. You've for -

CODA D7sus4 D13 A♭13 G13

through. It's all o - ver now. You've

Cmaj9 B♭13 Cmaj9

changed. You've changed.