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20 ARRANGEMENTS FOR  
P I A N O • V O C A L • C H O R D S

INCLUDING

MY BABY JUST CARES FOR ME • FEELING GOOD • I PUT A SPELL ON YOU  
TO LOVE SOMEBODY • AIN'T GOT NO (I GOT LIFE)

# My Baby Just Cares For Me

Words by GUS KAHN  
Music by WALTER DONALDSON

Moderately

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef) with a consistent accompaniment pattern. The vocal line is written in a single staff with lyrics underneath. Chord diagrams are provided above the vocal line for each measure. The tempo is marked 'Moderately' and the dynamics include 'mf' and 'pizz'. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Chord diagrams shown:

- A6
- D6
- Bm7add4
- E7sus4
- A6
- D6
- Bm7add4
- E7sus4
- A6
- D6
- Bm7add4
- E7sus4
- A6
- Bm7
- E11

Lyrics:

My ba - by don't care for shows,  
my ba - by don't care for clothes, — my  
ba - by just cares for me.




My ba - by don't care for cars

— and ra - ces, — my ba - by don't care for

high toned pla - ces. Liz - Tay - lor is

— not his style — and ev - en La - na Tur - ner's smile, —















some - thing he can't see...





My ba - by don't care...








— who knows it, my ba - by just cares









for me.



AE D6 Bm7add4 E7sus4 AE

D6 Bm7add4 E7sus4 A

*p*

Bm7 E11 C#7

*mp*

F#m

B7 E7 N.C.

System 1: Treble clef, key signature of two sharps (F# and C#). The piece begins with a triplet of eighth notes in the right hand. The bass line consists of quarter notes. Chord diagrams for E7, A6, D6, Bm7add4, and E7sus4 are shown above the staff. Dynamics include *sub. f* and *mf*.

System 2: Continuation of the piece. Chord diagrams for A6, Eb, and A are shown. The right hand features eighth notes and quarter notes, while the bass line continues with quarter notes.

System 3: Continuation of the piece. Chord diagram for D6 is shown. The right hand has eighth notes and quarter notes, and the bass line has quarter notes with a triplet of eighth notes.

System 4: Continuation of the piece. Chord diagrams for D, G#7, A, and EmG are shown. The right hand has eighth notes and quarter notes with triplets. The bass line has quarter notes with triplets. The marking *CF65G* is present.

System 5: Continuation of the piece. Chord diagrams for F#7 and Bm7 are shown. The right hand has eighth notes and quarter notes with triplets. The bass line has quarter notes with triplets.

E11 E7 E7sus4 A F#m7

3 3 3 3 *ff* 3 3

Bm7 E11 E7 A6 D6 Bm7add4 E7sus4

Ba - by, my ba - by don't care for

*mp* 3

A6 D6 Bm7add4 E7sus4 A6

shows and he don't ev - en care for clothes

3

Bm7 E7

he cares for me...

3

My ba-by don't care \_\_\_\_\_ for cars

and ra - ces Ba - by don't care for,

he don't care... for high toned pla - ces. Liz \_\_\_\_\_ Tay - lor is \_\_\_\_\_



D6  Bm7add4  E7sus4  A5  D6  E7 

not his style and ev - en Li - be - ra - ce's smile,



A6  A7(9)  D6 

some - thing he can't see.



G7 

Is some-thing he can't see, I won - der what's wrong



A6 Em/G F#7 Bm7

with ba by My ba - by just cares

E6 E7 A/C# Em6

for, my ba - by just

*cresc.*

F#7 Bm7 E6 E7

cares for, my ba - by just cares for

N.C. A6

me.

# Feeling Good

Words and Music by  
LESLIE BRICUSSE and ANTHONY NEWLEY

Slow Blues tempo

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

Dm Dm7 G Dm Dm7 G Dm Dm7 G

Bird fly - ing high, you know how I feel. Sun in the sky,  
Fish in the sea, you know how I feel. Riv - er run - ning free,

*mp*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The right hand has chords and some melodic movement, while the left hand has a simple bass line. The dynamics are marked *mf* for the introduction and *mp* for the vocal entry.

F A Dm B $\flat$  maj7 B $\flat$  6 F G

you know how I feel. Breeze drift - ing by, you know how I feel. } It's a  
you know how I feel. Blos - som on the tree, you know how I feel. }

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. The dynamics are not explicitly marked in this system but follow the *mp* from the previous system.

Dm B♭ Fmaj7 B♭maj7 G7 Gm7

new dawn, it's a new day, it's a new life — for — me. — — — — — Feel-ing

1. Dm G9 Dm G9 2. Dm G9

good. — — — — — good. — — — — —

Dm G9 Dm F+ F Fmaj7 B♭maj7 Fmaj7 F7

— — — — — Drag-on - fly out in the sun, you know what I mean.

Dm F+ Am Fmaj7 F6 B♭maj7 B♭6 F6 Dm

But-ter-flies all hav-ing fun, you know what I mean. Sleep in peace when day is done.

B♭maj7 G9 F Dm B♭ Gm7

that's what I mean.— And this old world is a new world and a bold world— for—

Dm G9 Dm G9 Dm Dm7 G

me.— Stars when you shine,

Dm Dm7 G Dm Dm7 G F A

you know how I feel. Scent of the pine, you know how I feel.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "you know how I feel. Scent of the pine, you know how I feel." The piano accompaniment is written in a grand staff (treble and bass clefs). The chords indicated above the staff are Dm, Dm7, G, Dm, Dm7, G, F, and A. The melody features eighth and quarter notes, with some ties.

Dm B $\flat$  maj7 B $\flat$  F G Dm B $\flat$

Free - dom is mine, I know how I feel. It's a new dawn, it's a new day, it's a

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Free - dom is mine, I know how I feel. It's a new dawn, it's a new day, it's a". The piano accompaniment features a steady eighth-note bass line. The chords indicated above the staff are Dm, B $\flat$  maj7, B $\flat$ , F, G, Dm, and B $\flat$ .

Fmaj7 B $\flat$  maj7 G7 Gm7 Dm G9

new life for me. Feeling good.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "new life for me. Feeling good." The piano accompaniment includes a triplet of eighth notes in the vocal line. The chords indicated above the staff are Fmaj7, B $\flat$  maj7, G7, Gm7, Dm, and G9.

Dm G9 Dm G9 Dm6

The fourth system of the musical score shows the piano accompaniment continuing. The chords indicated above the staff are Dm, G9, Dm, G9, and Dm6. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The system concludes with a double bar line and repeat signs.

# Don't Let Me Be Misunderstood

Words and Music by BENNIE BENJAMIN,  
SOL MARCUS and GLORIA CALDWELL

VOICE

HARMONICA  
(Optional)

Bm Em Bm Em

Ⓐ

Ba-by do you un-der-stand me now, ————— Some-times I feel a lit-tle

Bm A G

mad, But don't you know that no-one-a-live can al-ways be an an-gel

F# Bm A

When things go wrong I seem to be bad But I'm just a soul who's in-

G F# A D

-ten-tions are good Oh! Lord Please don't let me be mis-un-der-

Bm A G G

- stood.

Bm Em Bm Em



(B)

Ba-by some-times I'm so care-free — With a joy — that's hard to

Bm A G

hide, And some-times it seems that all I have to do is wor-ry, —

F#m Bm A

And then you're bound to see my oth-er side, But I'm just a soul who's in-

G F#m A D

- ten-tions are good, Oh! Lord please don't let me be mis-un-der-stood.

Bm A G G Bm A

2  
4

©

If I seem edg-y I want you to know That I nev-er mean to take it out on you,

G A G A G A D Bm

Life has it's prob-lems, and I get my share And that's one thing I nev-er

G A G A G

D

mean to do, 'cause I love you. Oh! Oh! Oh! Ba-by don't you know I'm hu-man

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "mean to do, 'cause I love you. Oh! Oh! Oh! Ba-by don't you know I'm hu-man". The middle staff is a single treble clef staff with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. Chords are indicated as F#m, Bm, and A.

Have faults like an-y oth-er one Some-times I find my-self a-

The second system of music consists of three staves. The top staff is the vocal line, continuing the lyrics "Have faults like an-y oth-er one Some-times I find my-self a-". The middle staff is a single treble clef staff with a melodic line. The bottom staff is a grand staff with piano accompaniment. Chords are indicated as G, F#, and Bm.

- lone, Re-gret-ting, some fool-ish thing, Some lit-tle sim-ple thing I've done, But

The third system of music consists of three staves. The top staff is the vocal line, continuing the lyrics "- lone, Re-gret-ting, some fool-ish thing, Some lit-tle sim-ple thing I've done, But". The middle staff is a single treble clef staff with a melodic line. The bottom staff is a grand staff with piano accompaniment. Chords are indicated as A, G, F#, and A.

I'm just a soul who's in-ten-tions are good, Oh! Lord please don't let me be mis-un-der-

D Bm A G G

stood. Yes, I'm just a soul who's in-ten-tions are good,

Bm Em A D Bm A

Oh! Lord please don't let me be mis-un-der - stood. Yes,

G G Bm Em A

1

2

B B B

Em Bm Em

# Ain't Got No (I Got Life)

Words and Music by JEROME RAGNI,  
JAMES RADO and GALT McDERMOT

Ad lib. Gm Dm

I Got Life, moth-er, I got laughs,

sis - ter, I got free - dom, ——— broth - er, I got

Am7 D9 G7 Gm

good times, man. I got cra-zy ways, daugh-ter, I got

Dm Am D

mil - lion dol - lar charm, cous - in, I got head-aches, and tooth-aches, and

The musical score is written in C major, 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes a 'Vc' (Violoncello) part in the first system. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line.

E7 Am G7 C7 Tacet

bad times too— like you, I got my

*a tempo* F B $\flat$  F B $\flat$

hair, I got my head, I got my brains, I got my ears, I got my

*a tempo*

F B $\flat$  Am

eyes, I got my nose, I got my mouth, I got my

C7 F B $\flat$

teeth, I got my tongue, I got my chin, I got my

F B $\flat$  F B $\flat$

neck, I got my tits, I got my heart, I got my soul, I got my

(skin)

Am C7

back, I got my ass. (sex) I got my

E7 Am Dm E7 Am Dm

arms, I got my hands I got my fin - gers, got my legs, I got my

E7 Am Dm G7 C7 1. F Ad lib. Gm

feet, I got my toes, I got my liv - er, got my blood. I got

2. F Am Bb

blood. Got my guts, got my mus - cles, I got

F Bb F Bb F Bb F

life, life, life, life, life, life, life,

# I Put A Spell On You

Words and Music by JAY HAWKINS

Moderately




(1.) I put a



spell on you —  
stop the things — you do

like ly - ing.




Gm



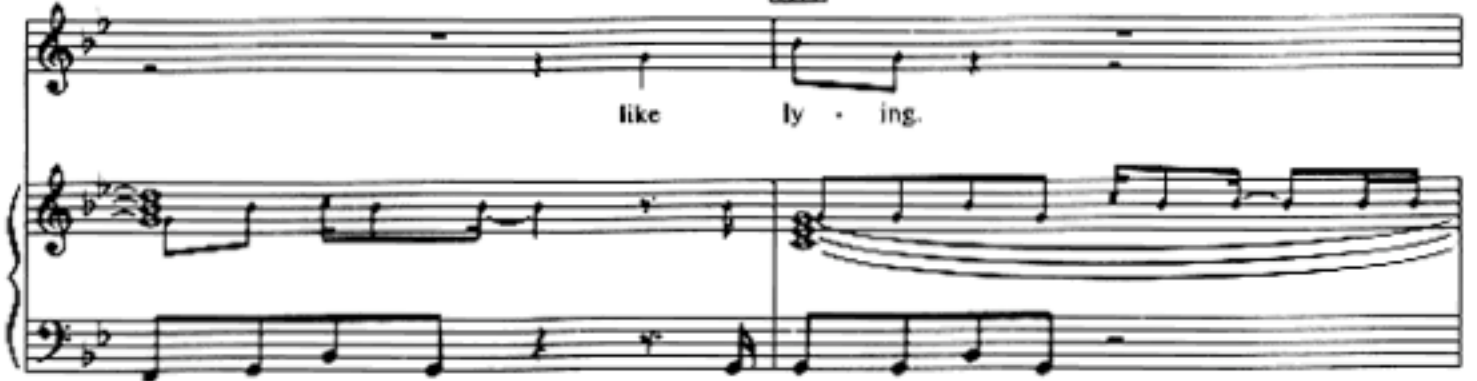
'cause you're  
You'd bet - ter stop mine. — the things — you do



Cm7



like ly - ing.



Gm



Put a spell — on you, —  
I just can't stand — it babe, —



Cm7



I just can't stand — it babe, —



Gm



be - cause - you're - mine,  
I just can't stand it babe.




Cm7




be - cause you're mine.  
I just can't stand it.



E♭



I put a spell on



D7



you,

Gm



be - cause - you're mine.



1.

be - cause you're mine. (2.) You've got to

2.

*(Instrumental)*

Cm7

Gm

Cm7

I put a

**F<sup>7</sup>** **D<sup>7</sup>**

spell on you,

**Gm**

be - cause — you're mine.

**Gm** *Vocals ad lib.*

I put a spell — on you, —  
spell —  
stop the things you do,  
stop the things...

**Cm<sup>7</sup>** *Repeat ad lib. to Fade*

you've got to stop on you,  
the things you do, I put a  
you've got to you've got to

# To Love Somebody

Words and Music by  
BARRY and ROBIN GIBB

♩ = 92

A

Gadd9

D

A

1. As the

A

Bm

light,  
(2.) friend, a cer-tain kind of light,  
to see your face a-gain,

D

A

has ne-ver shone on me.  
I know my frame of mind.

G A

I've worked my whole life \_\_\_\_\_ to be \_\_\_\_\_ lit with \_\_\_\_\_  
 You ain't got to be so blind, and I'm so

E D A

you, \_\_\_\_\_ lit with you, \_\_\_\_\_ There's a way,  
 blind, so blind. I'm a wo-man,

Bm D

ev - ery - bo - dy \_\_\_\_\_ says, \_\_\_\_\_ to do each \_\_\_\_\_ and ev -  
 can't you see what I am? \_\_\_\_\_ I live and breathe

A G

-ery lit - tle \_\_\_\_\_ thing \_\_\_\_\_ But what good \_\_\_\_\_  
 for you. \_\_\_\_\_ But what good does \_\_\_\_\_

A E

— does it bring if I ain't got you? Ain't got  
it do? If I ain't got you? I ain't got

D A E

you. You don't know what it's like, ba - by  
you.

D A E

you don't know what it's like, to love some - bo - dy, love some -

D A

- bo - dy, the way I love you. 2. And my

2.  
A

E11

A

love you. Oh! You don't know what it's like...

E

D

A

ba - by you don't know what it's like to love some -

E

D

A

-bo-dy, to love some - bo - dy the way I love you...



# Love Me Or Leave Me

Words by GUS KAHN

Music by WALTER DONALDSON

*Slowly (with feeling)* Capo 1st Fret

**Fm** **G7** **C7<sup>o</sup>**

LOVE ME OR LEAVE ME, and let me be lone - ly;

*mp-mf*

**Fm** **G7** **C7<sup>o</sup>** **Ab** **4fr.**

You won't be-lieve me, and I love you on - ly; I'd rath - er be lone - ly, than

**Bb7** **Eb7** **Ab** **Db9** **C9** **Db7** **C7<sup>o</sup>** **Fm**

hap - py with some - bod - y else. You might find the night-time, the

**G7** **C7<sup>o</sup>** **Fm** **G7** **C7<sup>o</sup>**

right time for kiss - ing; But night-time is my time for just rem - i - nis - cing, Re -

**Ab** **Bb7** **Eb7** **Ab** **Ab7** **Abdim** **Dbm6** **Ab** **G7** **Gb7**

gret - ting, in - stead of for - get - ting with some - bod - y else.

F7 Cm7 F7 Ebm F7-9 Ebm

There'll be no - one un - less that some-one is you;

Eb7 Ebm7 Eb7 Ab Bdim Ebm C7

I in - tend to be in - de - pen - dent - ly blue.

Fm G7 C7 Fm

I want your love, but I don't want to bor - row, To have it to - day, and to

G7 C7 Ab Bb7 Eb7

give back to - mor - row; For my love is your love, there's no love for no - bod - y else.

1. Ab Bb7 Eb7 Gm7-5 C7+5 C7 2. Ab Ab7 Abdim Dbm6 Ab A7 Ab6

# Don't Smoke In Bed

Words and Music by WILLARD ROBINSON

**Free time**

C#m7 F#m11 Bm7 E7 A<sup>6</sup> A F#m7 Dmaj7  
 Dmaj7/A E11/G# E13 D A/C# Bm7 A Bm/F# A/E E11 N.C.

Bm7 E7 A11 N.C.

Gadd9/B Em6 F#7sus4 B9-13 Em

I left a note — on his

dres-ser and my old — wed-ding ring. — With these few good-bye words

how — can I sing? — Good-bye — old sleep-y-head. —

Em7 B7

I'm pack-ing you in \_\_\_\_\_ like I said.

Em Em7/D Am6/C B7

Take care \_\_\_\_\_ of ev-ery-thing, I'm leav-ing my wed-ding ring.

Em B7sus4 Em E7

Don't look for me. \_\_\_\_\_ I'll get a \_\_\_\_\_

Am7 F#m7b5 B7 Em

\_\_\_\_\_ hand, \_\_\_\_\_ re - mem-ber dar - ling, \_\_\_\_\_ don't smoke in bed. \_\_\_\_\_

B7

Em

Am7

Sua

Emadd9

B/D# 4tr

Re - mem-ber dar - ling, — don't — smoke in bed.

Sua...

Em

Fdim

G

Am7

G

Bm/F#4

Em7

D

Cmaj7

Mmm —

I.H.

**Chords:** F#m7-5, Em7, B7, Em, E7, Am7, F#m7/C#, F#m7-5/C, B7, N.C., Em, D, Cmaj7, B7, Em.

**Lyrics:** Don't look for me. 'Cause I'll get a hand, re-mem-ber dar-ling, don't smoke in bed.

**Performance Notes:**

- Trills (tr) are indicated in the first and third systems.
- A triplet (3) is marked in the first system.
- Swells (sw) are indicated in the second and fourth systems.
- Chord diagrams are provided for each chord.
- The piece concludes with a double bar line.

# Here Comes The Sun

Words and Music by GEORGE HARRISON

$\text{♩} = 120$

**C** **G9** **C** **G9**

*con pedale*

**C** **C7/Bb** **F/A** **Fm/A1** **C/G**

Here comes the sun, lit-tle dar-ling, here comes the sun, I say,

**F** **C/E** **Dm7** **C** **Fsus2/A** **Gadd9**

it's al - right, it's al - right.

Detailed description: This is a musical score for the song 'Here Comes The Sun'. It is written in 4/4 time with a tempo of 120 beats per minute. The score is divided into three systems. The first system shows the piano introduction with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal melody is written in the treble clef. The second system contains the first two lines of the vocal melody with lyrics: 'Here comes the sun, lit-tle dar-ling, here comes the sun, I say,'. The piano accompaniment continues with chords and moving lines. The third system contains the final two lines of the vocal melody: 'it's al - right, it's al - right.'. The piano accompaniment concludes with a final chord and a few notes in the bass line. Chord diagrams are provided for various chords: C, G9, C7/Bb, F/A, Fm/A1, C/G, F, C/E, Dm7, C, Fsus2/A, and Gadd9. The instruction 'con pedale' is written below the piano part in the first system.

C C/B $\flat$  F/A Fm/A $\flat$  C/G

Here comes the sun, lit-tle dar-ling, here comes the sun, I say,

F C/E Dm7 C F/A G11

it's al-right, it's al-right.

C C7 Fmaj7 Gsus4 G

Lit-tle dar-ling, it's been a long cold and lone-ly win-ter.

C C7 Fmaj7 Gsus4 G

Lit-tle dar-ling, it feels like years since you've been here.



C C7/B $\flat$  F/A Fm/A $\flat$  C/G

Here comes the sun, lit - tle dar - ling, here comes the sun, I say,

F C/E Dm7 C F/A G11

it's al - right, it's al - right.

C C7 Fm $\flat$ 7 Gsus4 G

Lit - tle dar - ling, the smiles are re - turn - ing to the fa - ces now.

C C7 Fm $\flat$ 7 Gsus4 G

Lit - tle dar - ling, it seems like years since you've been here. Lit - tle

C C7 Fm7 G7sus4 G7

dar - ling, it's been a long, cold lone - ly win - ter.

C C7 F G7

Lit - tle dar - ling, feels like years since you've been here.

C C7/Bb F/A Fm/Ab C/G

(Here comes the sun, ) here comes the sun, I'm so glad to see.

F C/E Dm7 C F/A G11

it, I say, it's al - right.

C/E



8va

Piano solo

C7/Bb



F/A



Fm/Ab



Fm6/C



C



8va

G7



C



C7/Bb



Oh, \_\_\_\_\_ here ..

F/A



Fm/Ab



Fm/G



comes the sun, \_\_\_\_\_ lit - tle dar - ling, \_\_\_\_\_ I

C F C/E Dm7 C F/A G11

say, \_\_\_\_\_ it's al - right, \_\_\_\_\_ lit - tle dar - ling...

C backing vocals (main vocal ad lib.) C7/Bb F/A Fm/Ak 3rd Fm/G

Here comes the sun, \_\_\_\_\_

C C7/Bb F/A Fm/Ak 3rd Fm/G *repeat ad lib. to fade*

here comes the sun, \_\_\_\_\_

# Work Song

Words and Music by  
OSCAR BROWN and NAT ADDERLY

Moderately

Piano introduction in B-flat major, 4/4 time. The music is marked 'Moderately'. It features a melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it.

Cm

Vocal line and piano accompaniment for the first system. The piano part is marked 'mf'. The vocal line has four lines of lyrics.

1. Break-in' up big rocks— on uh chain gang, Break-in' rocks an'  
 2. I com-mit the crime, Lawd, o' need-in', Crime o' be-in'  
 3. Judge, he say, "Five years— hard— la-bor, On the chain gang  
 4. Wan-na see my sweet— hon-ey ba-by, Wan-na break this

Vocal line and piano accompaniment for the second system. The piano part continues with a steady bass line. The vocal line has two lines of lyrics.

serv-in' my time, Break-in' rocks ou' chere— on the chain gang  
 hun-gry an' poor, Left the gro-cer store— man a-bleed-in'  
 you goin' t' go." Heard the judge say, "Five— years o' la-bor,"  
 chain off an' run, Wan-na lay down some-where it's sha-dy.

Gm G7

'Cause I been con - vict - ed o' crime,  
 When he caught me rob - bin' his store,  
 Heard my wo - man scream, — "Lawd-y, no!"  
 Lawd, it sure is hot — in the sun,

Cm

Hol' it stea - dy right there — while I hit it, There! I reck-on that.

C7-5 C7 F7-5 F7-9

— ought-a git it. Been work in' — an' work-in', But I still.

D7 G7 3 Cm 1,2,3. 4.Cm

— got so terr-'ble long to go. —

# Ne Me Quitte Pas (If You Go Away)

Words and Music by JACQUES ROMAIN G BREL

Ne me quit - te

pas Il faut ou - bli - er Tout peut s'ou - bli - er Qui s'en - fuit dé -  
 pas Je t'in - ven - te - rai Des mois in - sen - sés Que tu com - pren -  
 pas Je n'avais plus pleu - rer Je n'avais plus par - ler Je me cach' - rai

-jà Ou - bli - er le temps Des ma - len - ten - dus Et le temps per -  
 -dras Je te par - le - rai De ces a - mants là Qui ont vu deux -  
 là A te re - gar - der Dan - ser et sou - rire Et à t'é - cou -

-du A sa - voir com - ment Ou - bli - er ces heures Qui tu - aient par -  
 fois Leurs cœurs s'em - bra - ser Je te ru - cont' - rai L'his - toire de ce  
 -ter Chan - ter et puis rire Laiss' moi de - ve - nir L'om - bre de ton

Chords: Dm6, E7, Am, Am7, Dm

-fois A coups de pour - quoi Le cœur du bon - heur Ne me quit - te  
 roi Mort de n'a - voir ta main Pu te ren - con - trer Ne me quit - te  
 ombre L'om - bre de ta main L'om - bre de ton chien Ne me quit - te

pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te  
 pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te

pas pas pas Moi je t'of - fri - rai Des per - les de pluie Ve - nues de pa -  
 pas On a vu sou - vent Re - jai - lir le feu De l'an - cien vol -  
 pas

- ys Où il ne pleut pas Je creus' - rai le terre Jus - qu'a - près ma  
 - can Qu'on cro - yait trop vieux Il est pa - raît - il Des ter - res brû -

E7 Am Dm Am  
 Dm E7 Am Dm  
 Am Am F  
 E7 Am E7 Am

FIN //



mort Pour cou - vrir ton corps D'or et de lu - mière Je frai un do -  
- lées Don - nant plus de blé Qu'un miel - leur a - vril Et quand vient le

F G Dm6 E7

- maine Où l'a - mour s'ra roi Où l'a - mour s'ra loi Où tu se - ras  
soir Pour qu'un ciel flam - boie (f.) loi Oà tu se - ras roi Oà je se - rai  
Le rouge et le noir Ne s'é - pous'nt - ils

Am Gm F E7

reine Ne me quit - te pas Ne me quit - te pas Ne me quit - te  
reine Ne me quit - te pas Ne me quit - te pas Ne me quit - te  
pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te

Am C Dm Dm6

pas Ne me quit - te pas Ne me quit - te

E7 Dm6 E7 Dm6 E7 Dm6 E7

# Strange Fruit

Words and Music by LEWIS ALLEN

Moderately

South - ern trees bear a strange fruit,

blood on the leaves and blood at the root, Black bod - y swinging in the

South-ern breeze, Strange fruit hang - ing from the pop-lar trees. —

Chords: Cm, G7, Abdim, Dm7-5, G7, Cm, G7, Cm, Fm, Cm

(Humming)

Cm Bdim Cm G7

Faster

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the

Cm G7 Cm Dm7-5

twist - ed mouth, Scent of mag - no - lia sweet — and fresh, and the

G7 Cm Bdim Cm G7

sud - den smell of burn - ing flesh!

Bdim G7-9

Tempo I

*poco a poco cresc.*

*p* Here is a fruit for the crows to pluck, for the

*poco a poco cresc.*

*dim*

rain to gath - er, for the wind to suck, for the sun to rot, for a

tree to drop. (*Hum*) Here is a strange and

*dim e rit.*

bit - ter crop. (*Hum*)

*dim e rit.*

Cm Cm7 Ab9 G7

Bdim Eb9 Dm7-9 Cm C7

G7 Eb9 Cm C7 Eb

# I'm Going Back Home

Words and Music by RUDY STEVENSON

$\text{♩} = 116$

Capo 1

N.C.



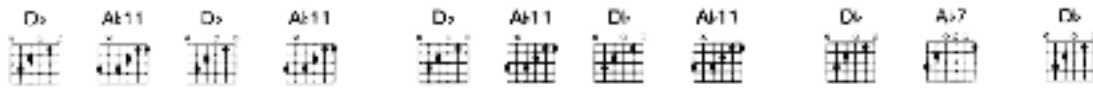
1. I'm go - ing back home where I \_\_\_\_\_ was born, first.. I planned  
(2.) stand I think your ci-ty's grand, but with all \_\_\_\_\_



to stay \_\_\_\_\_ but I can't live \_\_\_ this way \_\_\_ I'm go - ing back  
its charms \_\_\_\_\_ it needs a lit - tle coun-try \_\_\_ farm. I'm go - ing back



home home where I \_\_\_\_\_ was \_\_\_\_\_ born. \_\_\_\_\_  
home home where I \_\_\_\_\_ was \_\_\_\_\_ born. \_\_\_\_\_



2. Try to un - der -  
Oh yeah

Rim

now, oh yeah, - oh yeah, now, oh yeah.

I'll tell you all a - bout it, I think you ought to know. Tell you all a -

- bout it, why I want to go. I miss the coun - try preach - er in the house of

- prayer. I miss the boot - leg - ger, smell - ing in the air, miss the friend - ly

fa - ces and the coun - try smile, the crick - et sing - ing, you can hear it for miles.

I miss the roo - ster crow - ing at break of dawn,

D $\flat$  G $\flat$  D $\flat$

yes it all hap - pens where I was born. Miss the fried

G $\flat$  D $\flat$  G $\flat$  D $\flat$  A $\flat$ 11 D $\flat$  D $\flat$ F

G<sub>b</sub>



chick-en, coll - ard greens, miss the hot bis-cuits and the li - ma beans.



E<sub>b</sub>7




— Miss the prayer meet-ings, where peo - ple pray with their palms



A<sub>b</sub> E<sub>b</sub>11 A<sub>b</sub> A<sub>b</sub> E<sub>b</sub>11 A<sub>b</sub> A<sub>b</sub>11



beat-ing till the break of day. — You can't hide — it, — you can't hide



— it, you can't hide — it, if you got eyes — you can't hide your town.









I won't be a - round \_\_\_\_\_ 'cause here life's \_\_\_\_\_ too fast \_\_\_\_\_ but





ne - ver ne-ver lasts. I'm go - ing back home where I \_\_\_\_\_ was born, - I've got \_\_\_\_\_ to go





home, got \_\_\_\_\_ to go home, where the peo-ple are real \_\_\_\_\_ Peo - ple can





\_\_\_\_\_ feel, got \_\_\_\_\_ to go there, got \_\_\_\_\_ to go there, leav - ing to -





- day, on my way so long, so long.







Go-ing back home, go - ing back home, got to go



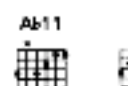





home, got to go home, got to go home, got to go



*slowly*

home where I, where I was born.



# Mississippi Goddam

Words and Music by NINA SIMONE

♩ = 114



*camp*

(spoken) The name of this song is Mississippi Goddam  
and I mean every word of it. Al - a - ha - ma's got



me so up - set, — Ten - nes - see — made me lose my rest and



1.



ev - ery - bo - dy knows a - bout Mis - si - si - pi god - dam.

2.  
G G11 G

Can't you see it? Can't you feel it? It's

Cma7 A7

all in the air. I can't stand the pres - sure much lon - ger,

D7 G6

some - bo - dy say a prayer. Al - a - ba - ma's got me so up - set, ...

Am7 D7 Am/C Bdim7 Am/C D C/E D/F#

Ten - nes - see made me lose my rest and ev - ery - bo - dy knows a - bout Mis - sis - sip - pi

6 F#m7sus4 B7 Em

god - dam. (spoken) This is a showtune but the show hasn't been written for it yet.

1. Hound dogs on my trail, school chil-dren  
 (2.) have mer - cy on this land of mine we all go - ing to get it in  
 3. Don't tell me, I'll tell you, me and my peo - ple just

F#m7(b9) B7

sit - ting in jail, black cat crossed my path. I  
 due time. Don't be - long here, I don't be - long there, I've  
 a - bout do. I've been there so I know you

Em7 B7 Em

think ev - ery day is going to be my last.  
 ev - en stopped be - liev - ing in pruyer.  
 keep on say - ing go slow.

1.2.

Loud

3.

But that's just the trou-ble, (too slow) wash-ing the win-dows,

Am7

Em

(too slow) pick-ing the cot-ton, (too slow) you're just plain rot-ten,

F#m/C

Am/C

(too slow) you're too damn la-zy, (too slow) you're think-ing's cru-zy,

B7 C/E F9#11 Em7 A7 E7

(too slow.) Where am I go - ing? What am I do - ing? I don't know,

D#11 D7 G6

I don't know. Just try to do your ve - ry best, stand up, be count - ed with

Am7 D7 Am/C Bdim7 Am/C D C/E D/F#

all the rest, 'cause ev - ery - ho - dy knows a bout Mis - sis - sip - pi

G F#m/sus4 B7 Em

god - dam. (spoken) I bet you thought I was kidding, didn't you?

*rump*

Em



1. Pick et lines, school - boy — cops, they try to say it's  
 (2.) you lied to me all these years, you told me to wash and clean  
 (3.) this whole coun - try is full of lies, — you're all go - ing to die and die



F#m7b5



B7



a coun-man - ist — plot. All I want is e - qua - li - ty — for my  
 my ears, — and talk real fine just like a la - dy you  
 like flies. — I don't trust you a - ny-more,



Em7



B7



Em7



sis - ter, my bro - ther, my — peo - ple and me.  
 and you'd stop call - ing me sis - ter Sa - die.  
 keep on say - ing go — slow.



1. 2.



2. Yes,  
 3. Oh, but





3.

But that's just the trou-ble (too slow) peace, seg - re - ga - tion,

Am7 Em7

(too slow) mass par-ti - ci - pa - tion, (too slow) u - ni - fi - ca - tion. (too slow)

Fm/C1 Am/C Eb7

Do things grad - ual - ly (too slow) but bring more tra - ge - dy, (too slow)

C/E F#11 Em7 A7 Eb7 D11 D7

why don't you see it? Why don't you feel it? I don't know, I don't know.

G6

You don't have to live next to me, just give me my e -

Am7 D7 Am/C Bdim7 Am/C D C/E D/F#

- qua - li - ty, 'cause ev - ery - bo - dy knows a - bout Mis - sis - sip - pi,

Am/C Bdim7 Am/C D C/E D/F# Am/C Bdim7 Am/C

ev - ery - bo - dy knows a - bout A - la - ba - ma, ev - ery - bo - dy knows

D C/E D/F# G F#9 G F#9 G F#9 G

a - bout Mis - si - si - pi god - dam -

# Mood Indigo

Words and Music by DUKE ELLINGTON,  
IRVING MILLS and ALBANY BIGARD

**Very Slow**

Piano introduction for the song. The music is in a 12-measure phrase, marked 'Very Slow' and 'p' (piano). The key signature has three flats (B-flat major/D-flat minor). The bass line features a steady eighth-note accompaniment. The right hand has a melodic line with some grace notes and slurs. The piece ends with a double bar line and a repeat sign.

Ab Bb7 Eb7

VERSE

First system of the verse. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "You ain't been blue, — No, No, No, You ain't been blue, —". The piano part includes a piano (p) marking and a triplet in the final measure.

Ab Bb7 Eb Eb+ Ab Ab Bb7

Second system of the verse. The vocal line continues with the lyrics: "Till you've had\_ that mood in-di-go, That feel-in' goes — steal-in'". The piano accompaniment features a (b) marking in the second measure.

E7 Eb7 Ab7 Ab7

Third system of the verse. The vocal line concludes with the lyrics: "down to my shoes, While I sit and sigh: — 'Go 'long, blues.'". The piano accompaniment features a (b) marking in the second measure.

Bbm Gb7 Eb+ Ab Bb7 Ebm Eb+ Ab

## CHORUS

Al-ways get that mood in-di-go, - Since my ba-by said good - bye,

*mp*

Ab Ab<sup>o</sup> Ab Bb7 Bbm Eb7 Ab G Bb7 Eb7

In the eve - nin' when lights are low, - I'm so lone-some I could cry,

Ab Bb7 Eb7

'Cause there's no-bo-dy who cares a-bout me, - I'm just a soul who's blu-er than blue can be,

Ab7 Db7 Eb7

When I get that mood in-di-go, - I could lay me down and die. die.

Ab Ab<sup>o</sup> Ab Bb7 Bbm Eb7 Ab DbEb7 Ab Db Eb7

## Slow

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols and dynamic markings.

**System 1:**  
 Vocal: You ain't been . blue, — No, No, No,  
 Piano: *pp*  
 Chords: Ab Bb7 Ebm Eb+ Ab

**System 2:**  
 Vocal: You ain't been blue, — Till you've had\_ that mood in - di - go,  
 Chords: Ab Bb7 E7 Eb7

**System 3:**  
 Vocal: That feel - in' goes — steal - in' down to my shoes, While  
 Chords: Ab7 Ab7 Bbm Gb7 Eb+

**System 4:**  
 Vocal: I sit and sigh: — "Go 'long, blues."  
 Chords: Ab Bb7 Ebm Eb+ Ab  
 Includes a *rit.* (ritardando) marking in the piano part.

# Don't Explain

Words by ARTHUR HERZOG JNR  
Music by BILLIE HOLIDAY

Slowly

Hush now, DON'T EX - PLAIN! Just say you'll re -

main, I'm glad you're back DON'T EX -

PLAIN! Qui - et, DON'T EX -

Chords: Dm, Gm6, A7, Dm, E7, A9, Eb9, D9+, Db9, C9, Fmaj7, Bb, Am, Bb7m6, C7-9, Bb7+, A7, Dm

PLAIN! What is there to gain? Skip that

Gm6 A7 Dm E7 A9 Bb9 D9+

lip - stick DON'T EX - PLAIN!

Bb9 C9 F Dm6 E7-9 A7-9

You know that I love you and what love en-dures, All my thoughts are of you

Dm Am Cm C7 Fma j7 Bbma j7 Cm6

for I'm so complete-ly yours. Cry to hear folks chat-ter, and I know you cheat.

Bb7 A7 Dm Am Cm C7 Fma j7

Right or wrong don't mat-ter when you're with me, sweet. Hush now. DON'T EX -

B7ma7 Gm6 B7 A7 Dm

PLAIN! you're my joy and pain,

Gm6 A7 Dm B7 A9

My life's yours, love, DON'T EX - PLAIN:

Bb9 D9+ Db9 C9 F Dm6 E7

PLAIN:

Am Gm6 A7+ A7 F Bb F C9 F#



# Sinnerman

Traditional

♩ = 142

Bm



play 3 times

Oh — sin-ner-man where

A



— you gon-na run — to? Sin-ner-man where you gon-na run to?

Bm



Em7



F#7



Bm



Where you gon-na run to? All on them day well I

A



run to the rock, please hide me I — run — to the rock. Please hide me I

Bm Em7 F#7 Bm

run to the rock. Please hide me Lord — all on them day. But the

A

rock cried out, I can't hide you. The rock cried out. I can't hide you. The

Bm Em7 F#7 Bm

rock cried out, — I ain't gon-na hide you girl. — All on them day. I said

A

rock, what's the mat-ter with you rock. Don't you — see I —

Bm Em7 F#7 Bm

— need you — rock. Lord, Lord, Lord, — all on them day. So I

S A

run to the ri-ver, it was bleed-ing. I run to the sea, it — was bleed-  
 run to the ri-ver, it was boil-ing. I run to the sea, it — was boil-

Bm Em7 F#7 Bm

- ing, I run — to the sea, — it — was bleed - ing, all on them day. So I  
 - ing, I run — to the sea, — it — was boil - ing, all on them day So I

A

run to the ri-ver, it was boil-ing. I run to the sea, it was boil-ing. I  
 ran to the Lord, I said, Lord hide me, please

Bm Em7 F#7 Bm

run to the sea, it was boil - ing. All on them day. So I  
hide me. Please help me. All on them day.

A

run to the Lord. Please hide me Lord, don't you see me -  
He said, child, where were you

Bm Em7 F#7 Bm

- pray - ing? Don't you see me down here pray - ing? But the  
when you are not been pray-ing? He said,

A

Lord said, go to the Dev - il. The Lord said go to the  
Lord, Lord, hear me pray - ing. Lord, Lord, hear me pray -

Bm



Em7



F#7



Bm



— Dev - il. — He. said, go to the Dev - il. — All on that day. —  
 -ing. Lord, Lord, hear me pray - ing, all on that day.




A



So I ran to the Dev - il, he was a - wait - ing. I ran — to the — Dev - il,  
 Sin - ner - man you ought to be pray - ing.




Bm




he was a - wait - ing. I ran to the Dev - il, — he was a - wait -  
 Ought to be pray - ing, sin - ner-man, ought to be pray-ing.




Em7




F#7



Bm

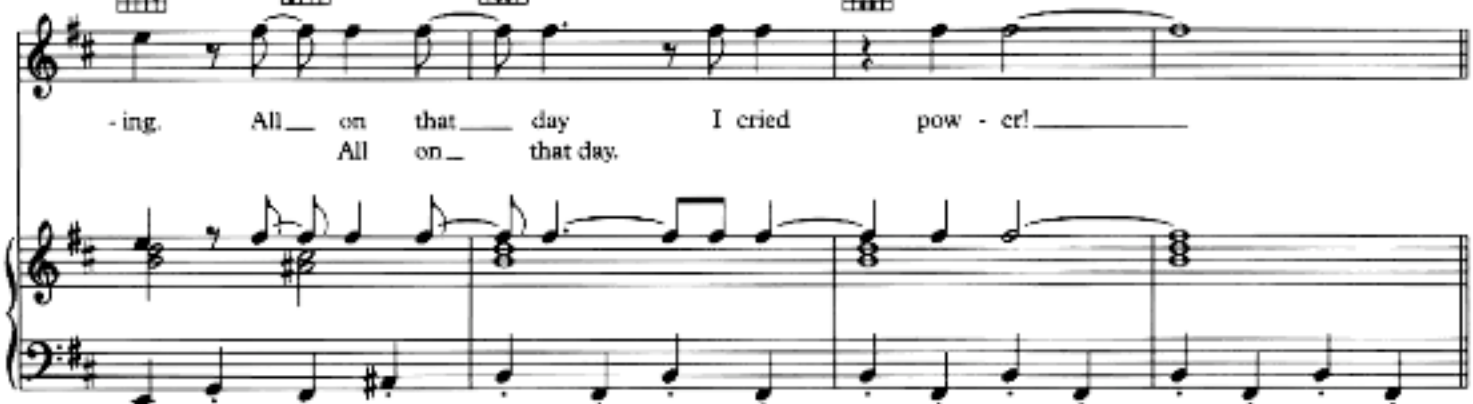


Bm



-ing. All — on that — day I cried pow - er! —  
 All on — that day.

*to Coda* ⊕



repeat ad lib. last time



*D. 8 al Coda*

Pow - er! Oh I

**CODA**



*repeat ad lib*

Pow-er!

**free time**



vocal ad lib.



Pow - er,

**a tempo**



Lord.



# The Other Woman

Words and Music by JESSIE MAE ROBINSON

Free time a tempo ♩ = 4x

Capo 3 F7 Bb F/Bb Gm7

The oth-er wo-man finds time to ma-ni-cure her nails.

Gm7 Fsus4 F D7/F#

The oth-er wo-man is per-fect where her ri-val fails.

Gm7 Gm F7 Bb F/A

and she's ne-ver seen with pin-cur-les in her hair an-y-where. The oth-er wo-man

Gm7 Gm7

en-chants her clothes with French per-fume. The oth-er wo-man keeps



fresh cut flow-ers in each room. There are ne-ver toys that scat-tered ev-ery-where,





and when her old man comes to call he'll find her wait-ing like a





lone-some queen, 'cause when she's by his side.





it's such a change from her old rou-tine. But the oth-er





B $\flat$  F/A Gm7 Cm7

wo-man will al-ways cry her-self to sleep. The oth-er wo-man

Fsus4 F D7/F# Gm7

will ne-ver have his love to keep, and as the years go by the oth-er

free time ad lib

Cm7 F11 F7add13

wo-man will spend her life a-lone.

a tempo ♩ = 90

B $\flat$  F B $\flat$  rit. F7sus4 B $\flat$

wo-man will spend her life a-lone.

# I'm Gonna Leave You

Words and Music by RUDY STEVENSON

$\text{♩} = 192$




1. I'm gon - na leave you, yes I'm gon - na, I'm gon - na  
 (2.) leave you with your mo - ney, I want some -  
 (3.) put up with your cuss - ing and I



leave you, 'cause I wan - na and I'll go where peo - ple  
 - be - dy to call me ho - ney, I don't want gold rings, I wan - na hear  
 put up with your fuss - ing and I want - ed, get - ting fru -

C7#10



G7



love me and I'll stay there 'cause they'll love me. No more head-aches, no more  
sweet things, I need af-fec-tion and not pro-tec-tion. When you're teas-ing you should be  
-stra-ted, I'm old fa-shioned, I want my pas-sion. So I'm leav-ing though I'm

F7



C7#10



heart-breaks, I'm gon-na leave you where I met you. 2. I'm gon-na  
squeez-ing, I'm gon-na leave you where I met you. 3. Yes I  
breath-ing, I'm gon-na leave you where I met you.

I'm gon-

F7



-na leave you.

C7-11



G13



When you're teas - ing you should've been

F13



C7(11)



squeez - ing, I'm gon - na leave you. 4. I'm gon - na

leave you, yes, I'm gon - na, yeah I'm gon - na leave you 'cause I  
 (5.) leave you with your mo - ney, I want some - bo - dy to call me  
 (6.) put up with your cuss - ing and I put up with your

F7



C7#10



wan - na, — and I'll go where peo - ple love me and I'll stay there — 'cause they'll  
ho - ney, I don't want gold rings, I wan-na hear sweet things, I need af - fec - tion and not pro -  
fuss - ing — and I wait - ed, — get-ting fru - stra - ted, — I'm old fa - shioned, I dig my

G7



F7



love me. — No more head - aches, no more heart - breaks, I'm gon - na  
-tec - tion. When you're teas - ing you should be squeez - ing, — I'm gon - na  
pas - sion. — So I'm leav - ing — though I'm breath - ing, — I'm gon - na

1. 2.

C7#10



3.

C7#10



leave — you — where I met you. 5. I'm gon-na leave you — where I met you.  
leave — you — where I met you. 6. Yes I

# I Loves You Porgy

By GEORGE GERSHWIN, DUBOSE HEYWARD,  
DOROTHY HEYWARD and IRA GERSHWIN

*Andantino (with great feeling)* ♩ : 59

BESS:

I wants to stay here, but I ain't wor-thy. You is too

*p cantabile*

de-cent to un-der-stand, For when I see him he hyp-no-

tize me, When he take hol' of me with his hot han'.

*poco rall.*

**Animando**

Some-day, I know he's com-in' back to call me,

*p*

He's goin' to han - dle me an' hol' me so.

It's goin' to be like dy - in', Por - gy, deep in - side me.

*ten.*

But when he calls, I know I have to go.

*mf*

BESS:

PORGY:

*Freely*  
*mf*

If dere warn't— no Crown, Bess, if dere was

*fpp* *colla voce*

I loves you,  
 on - ly just you an' Por - gy, what den?—

*ten.*  
*mf*

Andantino molto espressivo

Por-gy, don' let him take me, Don' let him han-dle me an' drive me

mad. If you kin keep me, I wants to stay here wid you for-

ev - er, an' I'd be glad.

*poco rit.* *a tempo* *mf*



## Allegretto

PORGY: (with strength and rhythm)

There, there, Bess, you don' need to be a -

fraid no mo'. You's picked up hap-pi-ness an laid yo'

wor-ries down, - You goin' to live ea - sy, you goin' to live high, - You

goin' to out-shine - ev - 'ry wom-an in dis town. An' re-mem-ber,

when Crown come that's my bus' - ness.

*ff*

**BRSS:** *Più appassionato, ma ben ritmato*  
*ten. ten. ten.*  
 I loves you, Por-gy,

**PORGY:**  
 Bess, What you think I is

*f* *mf*

Don' let him take me,  
 an - y - way, To let that dirt - y houn' dog steal my

Don' let him han-dle me \_\_\_\_\_  
 wo - man? \_\_\_\_\_ If you wants to stay wid

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "Don' let him han-dle me" and a long horizontal line indicating a sustained note. The middle staff is the vocal line in bass clef, with lyrics "wo - man?" and "If you wants to stay wid". The bottom two staves are the piano accompaniment, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. There are some triplets in the bass line.

with his hot han'. \_\_\_\_\_  
 Por - gy, you go - in' stay. You got a home now,

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "with his hot han'". The middle staff is the vocal line in bass clef, with lyrics "Por - gy, you go - in' stay. You got a home now,". The bottom two staves are the piano accompaniment, with a treble and bass clef. The piano part continues with the same accompaniment style as the first system.

If you can keep me, \_\_\_\_\_  
 hon - ey, an' you got love. \_\_\_\_\_ So no mo' cry - in',

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "If you can keep me,". The middle staff is the vocal line in bass clef, with lyrics "hon - ey, an' you got love." and "So no mo' cry - in'". The bottom two staves are the piano accompaniment, with a treble and bass clef. The piano part continues with the same accompaniment style as the previous systems.

I wants to stay here \_\_\_\_\_  
 can't you un-der-stand? You go-in' to go a-bout yo'

\_\_\_\_\_ wid you for - ev - er. \_\_\_\_\_ I got my  
 bus'-ness sing - in', 'Cause you got Por-gy, You got a

**Maestoso**

man. \_\_\_\_\_  
 man. \_\_\_\_\_

MY BABY JUST CARES FOR ME  
FEELING GOOD  
DON'T LET ME BE MISUNDERSTOOD  
AIN'T GOT NO (I GOT LIFE)  
TO LOVE SOMEBODY  
LOVE ME OR LEAVE ME  
DON'T SMOKE IN BED  
I PUT A SPELL ON YOU  
HERE COMES THE SUN  
WORK SONG  
NE ME QUITTE PAS (IF YOU GO AWAY)  
I'M GOING BACK HOME  
STRANGE FRUIT  
MISSISSIPPI GODDAM  
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