Vocal/Piano

Billie Holiday

ORIGINAL KEYS FOR SINGERS

Transcribed from Historic Recordings

19 Classic Songs Including

All of Me

Body and Soul

God Bless' the Child

Strange Fruit

The Very Thought of You

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.

Similiarly, 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

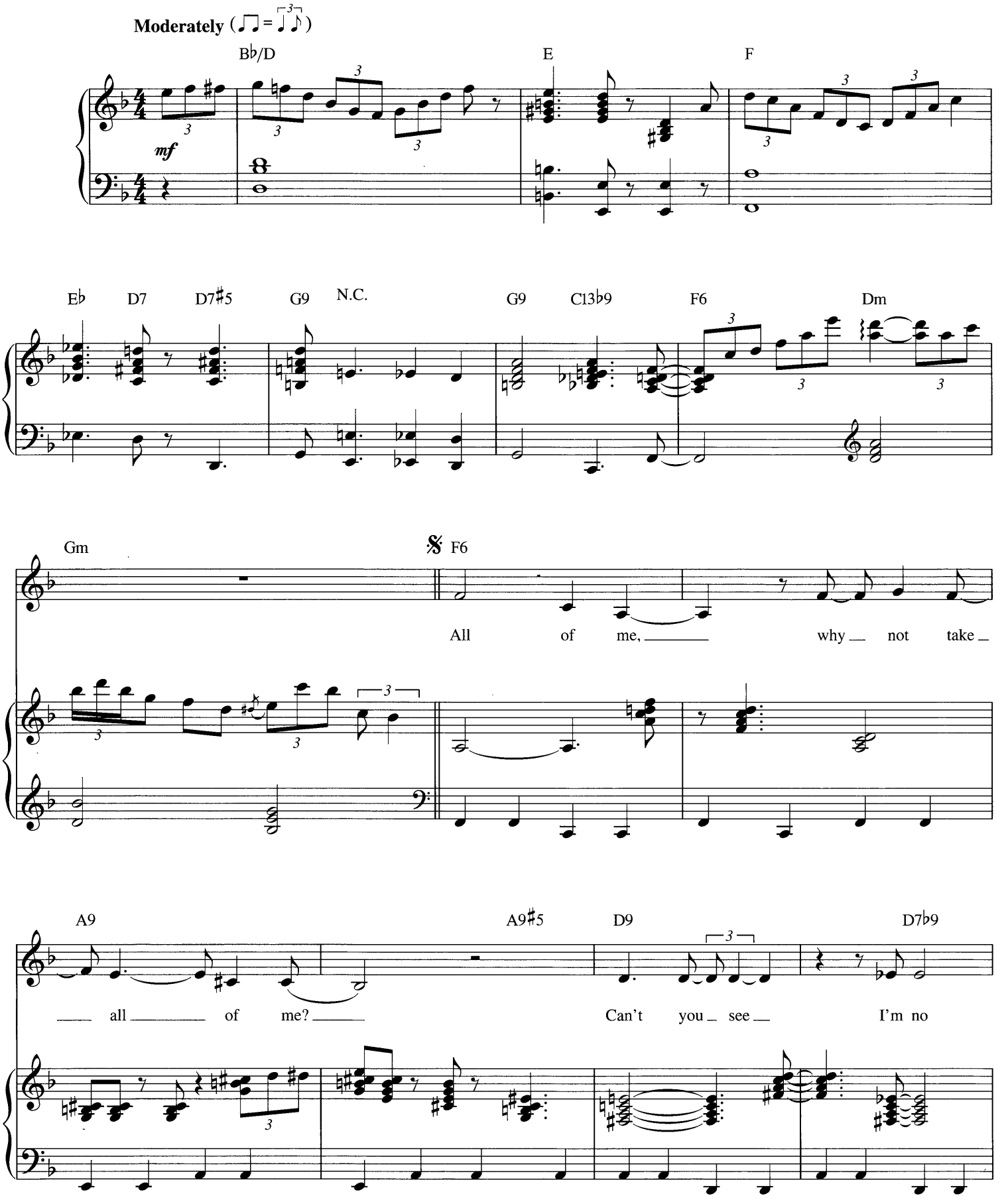
Billie Holiday

ORIGINAL KEYS FOR SINGERS

Transcribed from Historic Recordings

ALL OF ME

Words and Music by SEYMOUR SIMONS
and GERALD MARKS



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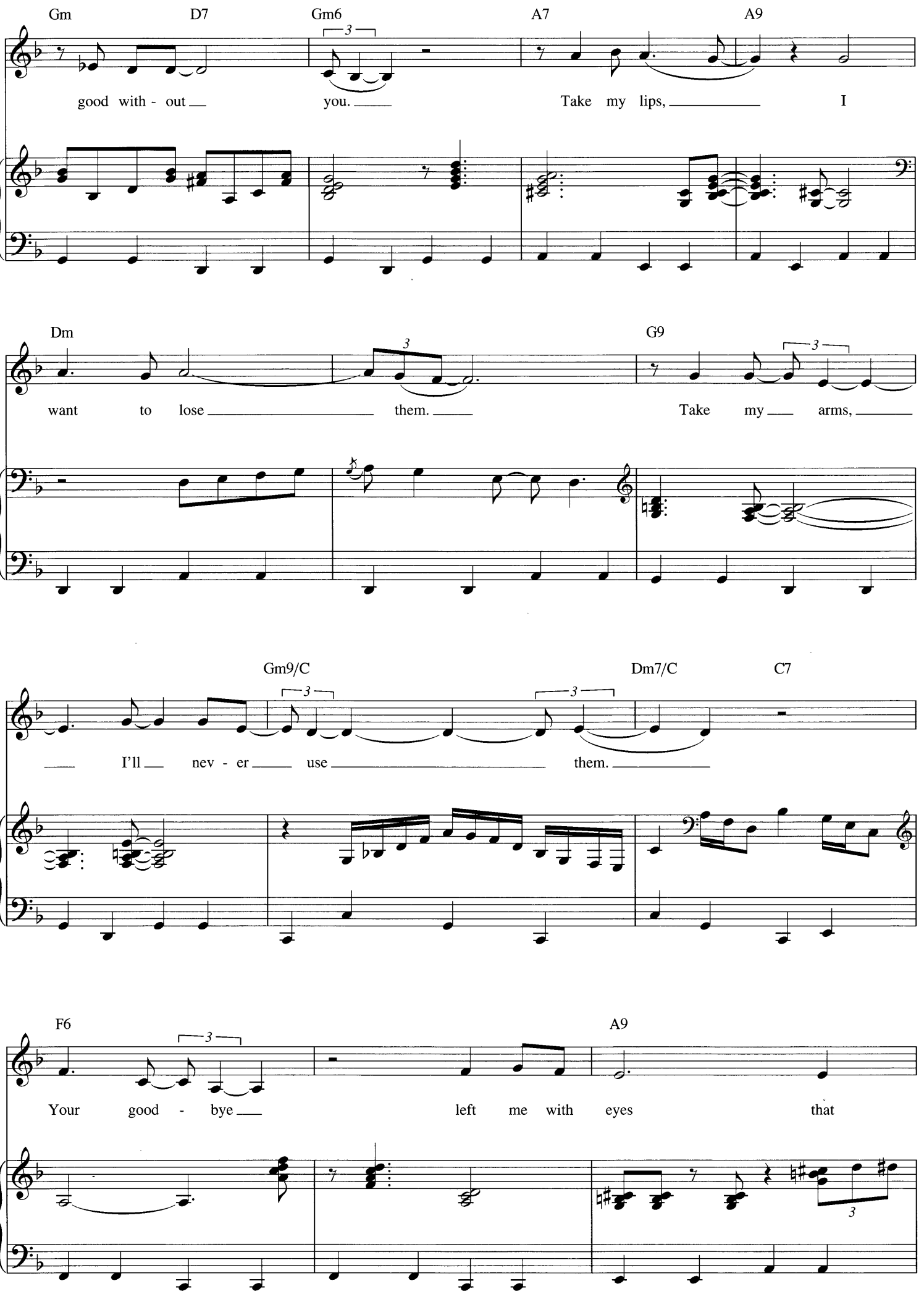
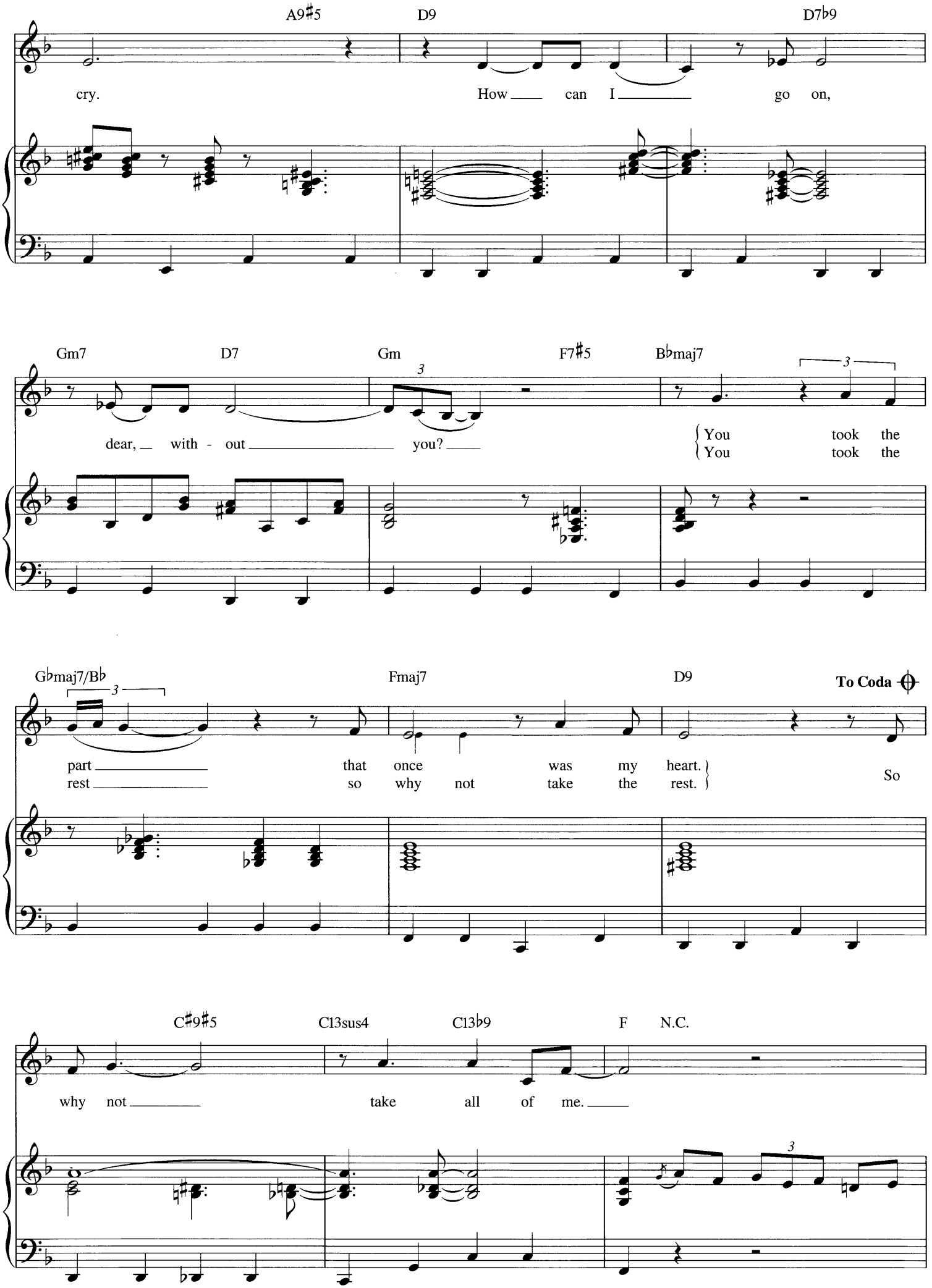
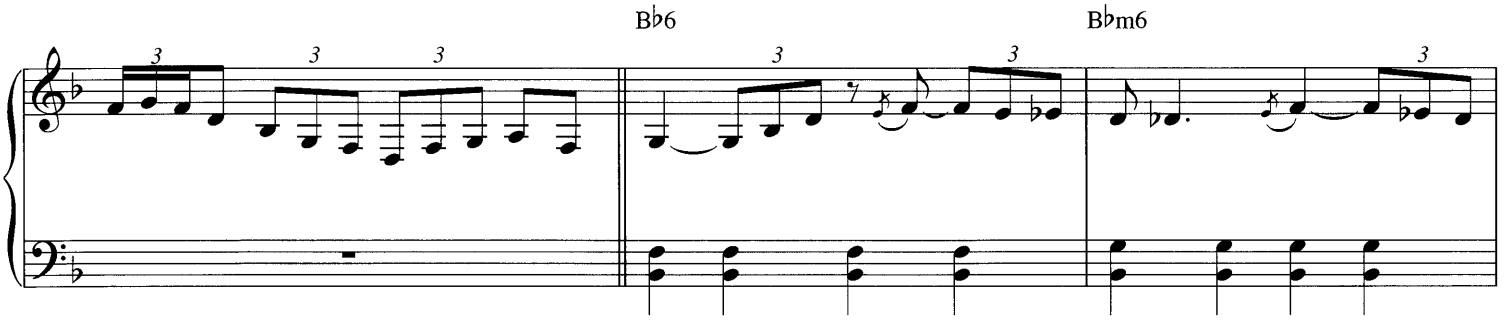
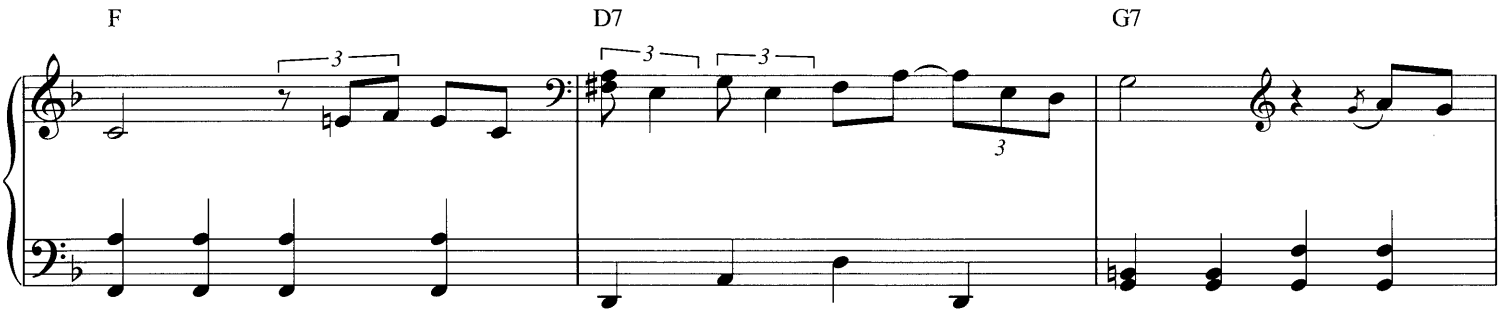
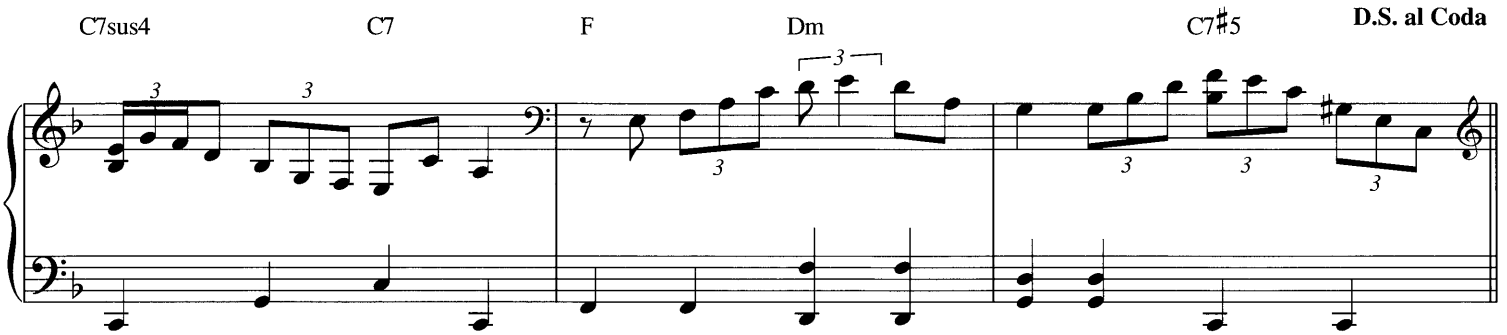
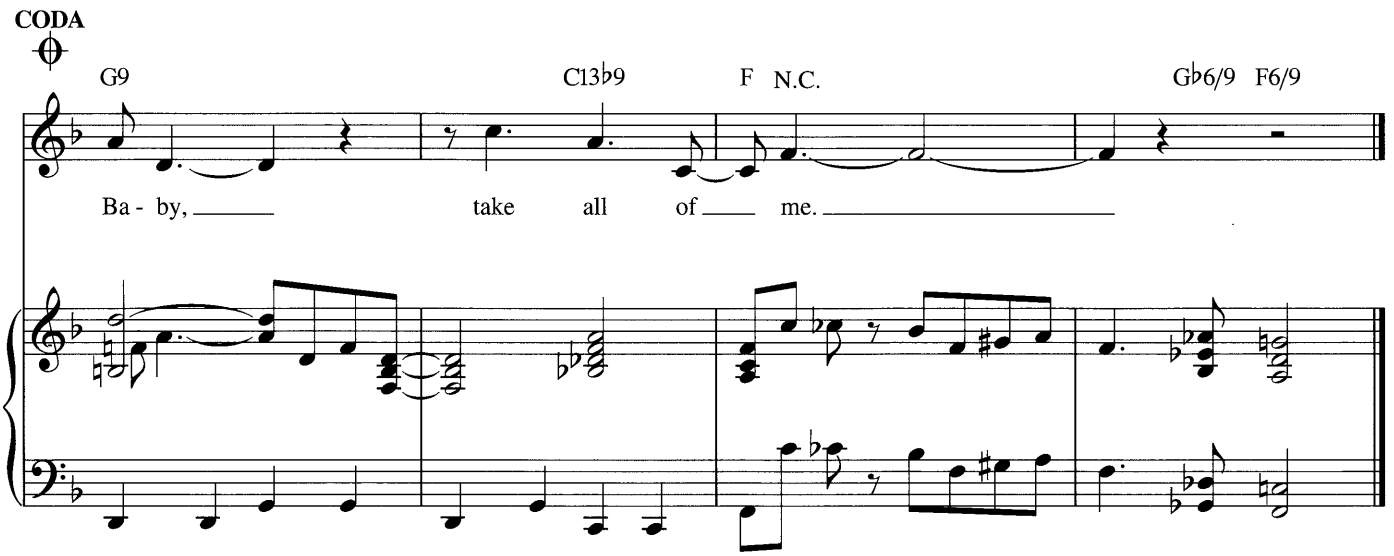

Gm
D7
Gm6
A7
A9
good with - out
you.
Take my lips,
I
Dm
G9
want to lose
them.
Take my
arms,
Gm9/C
Dm7/C
C7
I'll
nev - er
use
them.
F6
A9
Your good - bye
left me with eyes
that


A9♯5
D9
D7♭9
cry.
How can I go on,
Gm7
D7
Gm
F7♯5
B♭maj7
dear, with - out you?
You took the
You took the
G♭maj7/B♭
Fmaj7
D9
To Coda
part that once was my heart.
rest so why not take the rest.
So
C♯9♯5
C13sus4
C13♭9
F
N.C.
why not take all of me.


B♭6
B♭m6

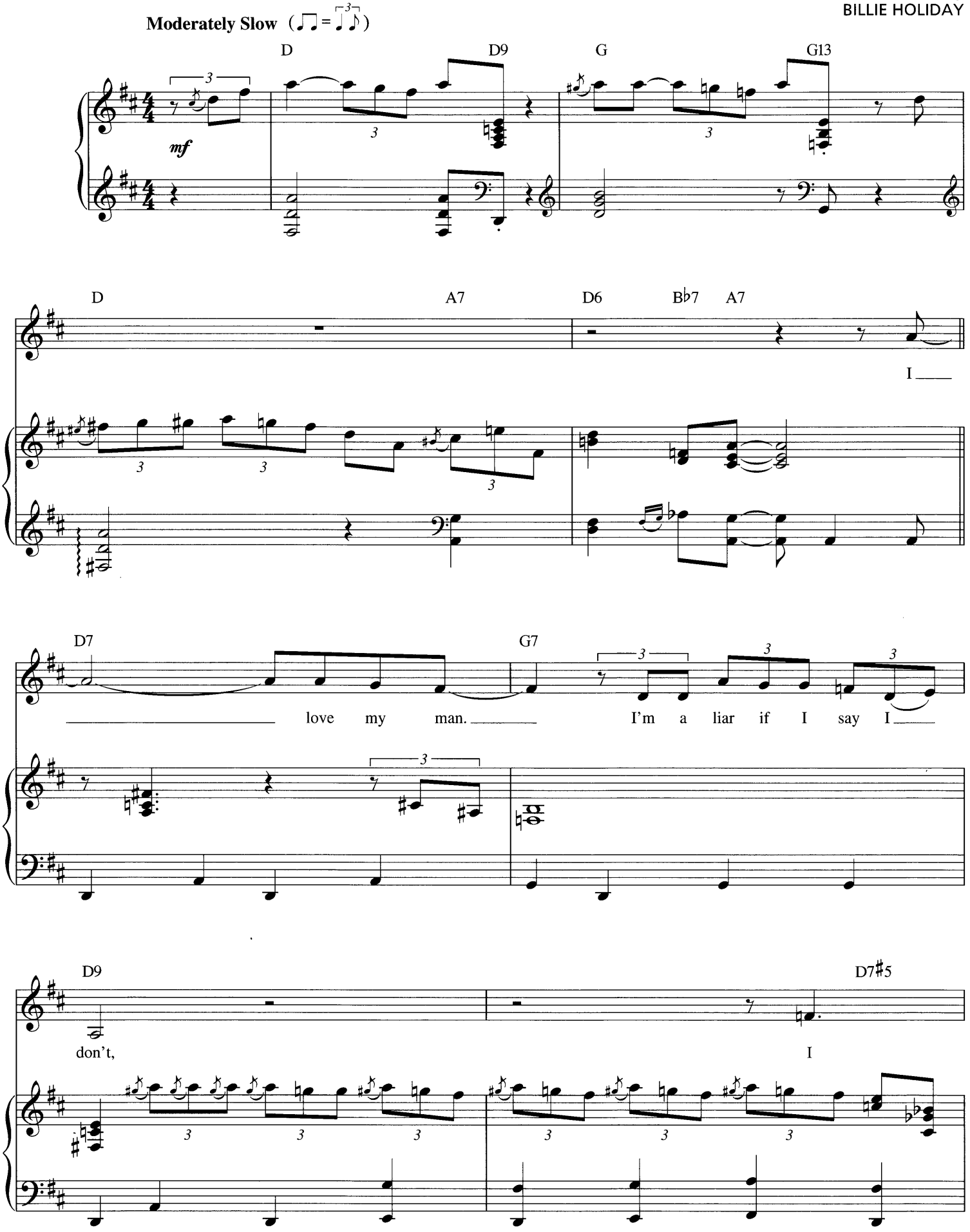

F
D7
G7


C7sus4
C7
F
Dm
C7♯5
D.S. al Coda


CODA
G9
C13♭9
F N.C.
G♭6/9 F6/9
Ba - by,
take all of
me.

BILLIE'S BLUES
(I Love My Man)

Words and Music by
BILLIE HOLIDAY



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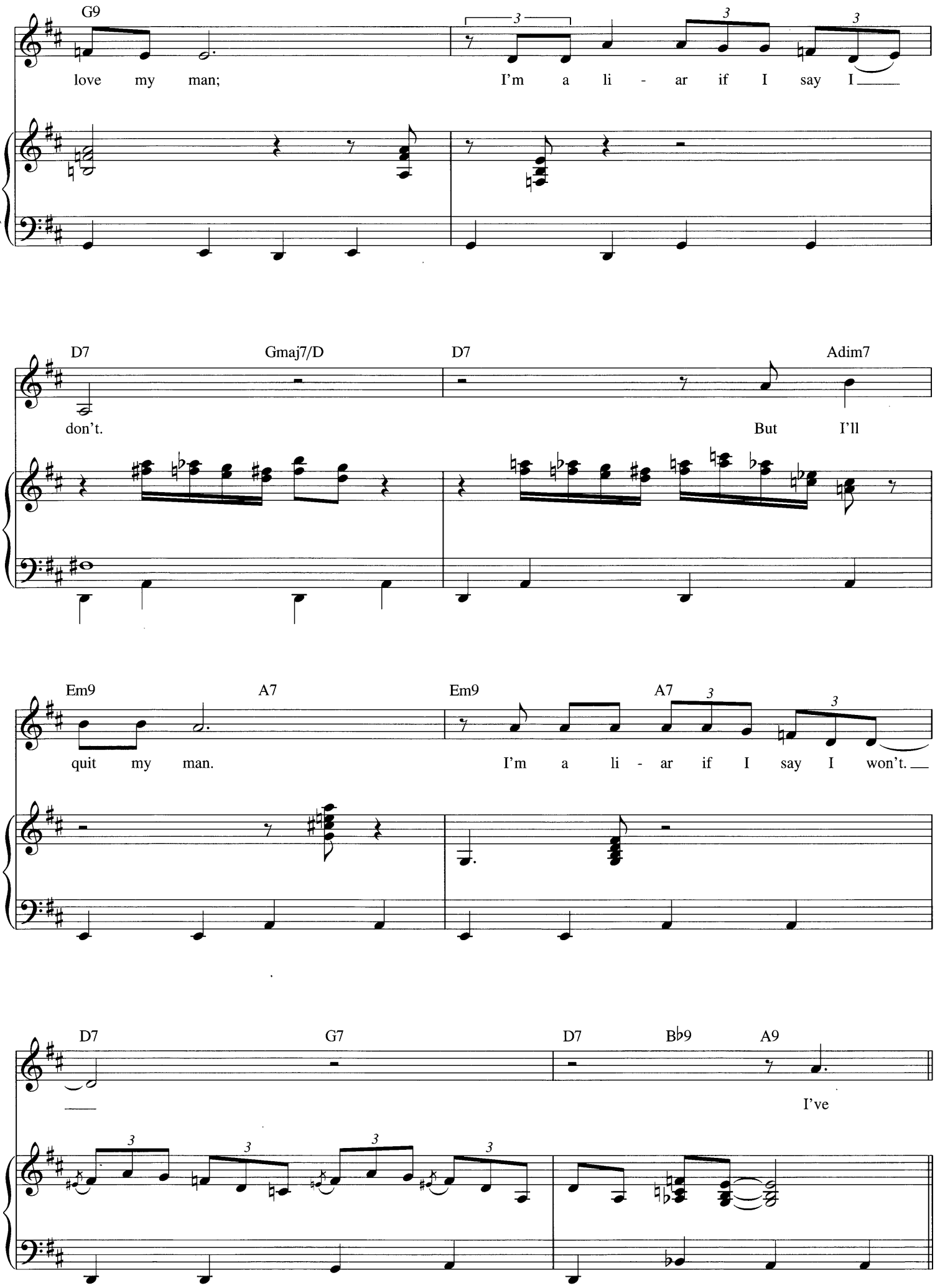
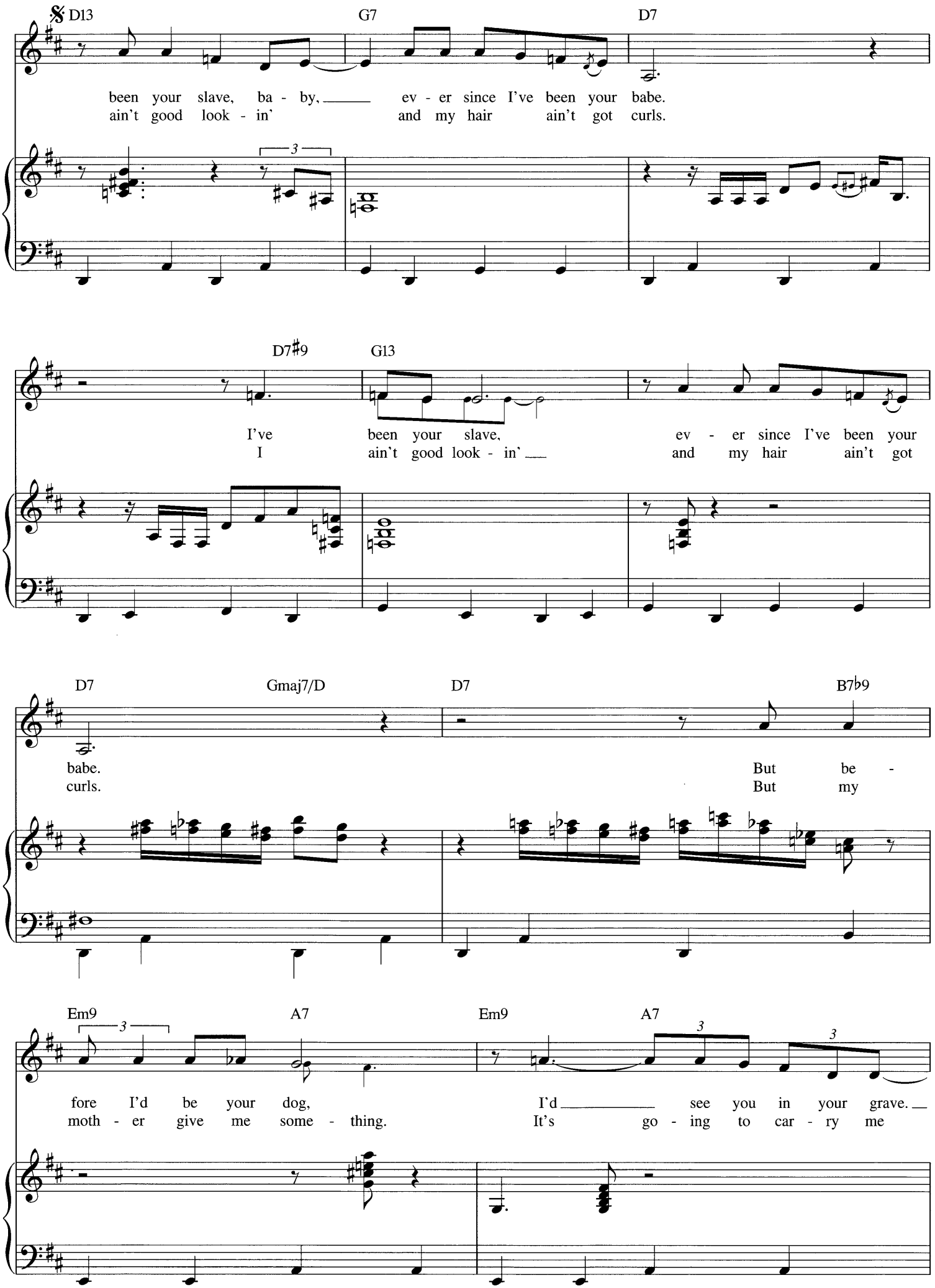
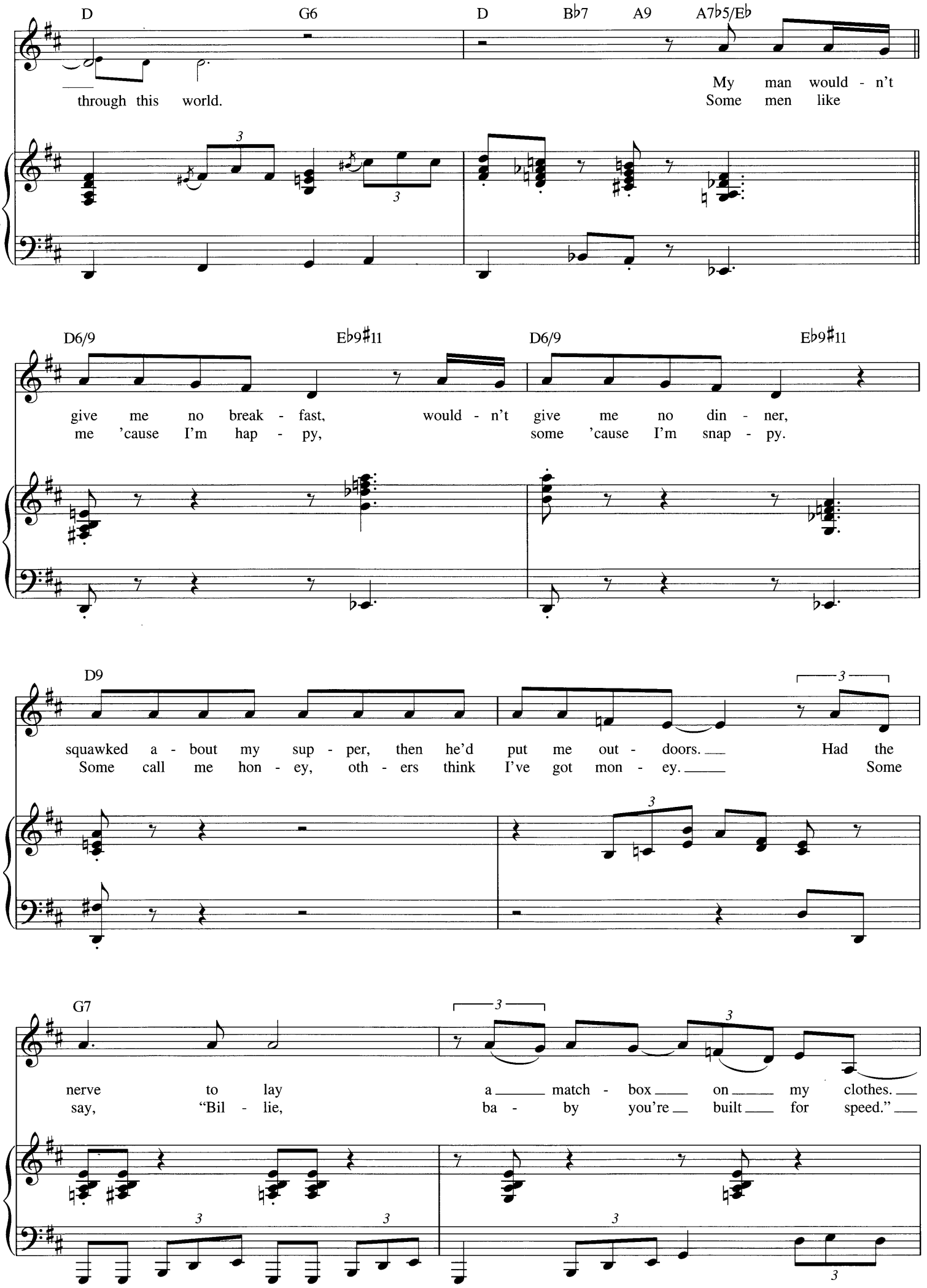
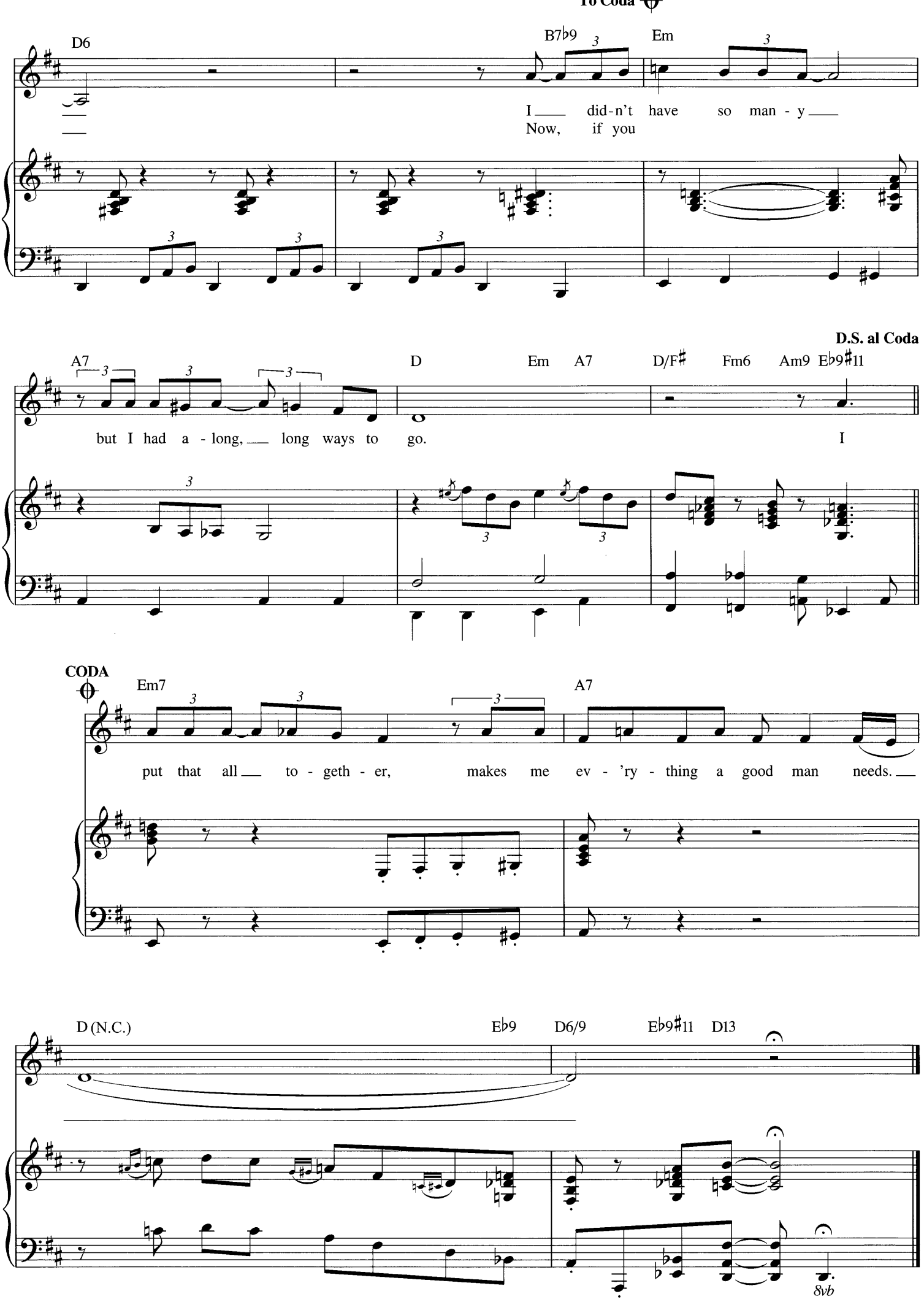

G9
love my man;
I'm a li - ar if I say I
D7
Gmaj7/D
D7
Adim7
don't.
But I'll
Em9
A7
Em9
A7
quit my man.
I'm a li - ar if I say I won't.
D7
G7
D7
B♭9
A9
I've


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
B7♭9
babe.
curls.
But be -
But my
Em9
A7
Em9
A7
fore I'd be your dog,
moth - er give me some - thing.
I'd see you in your grave.
It's go - ing to car - ry me

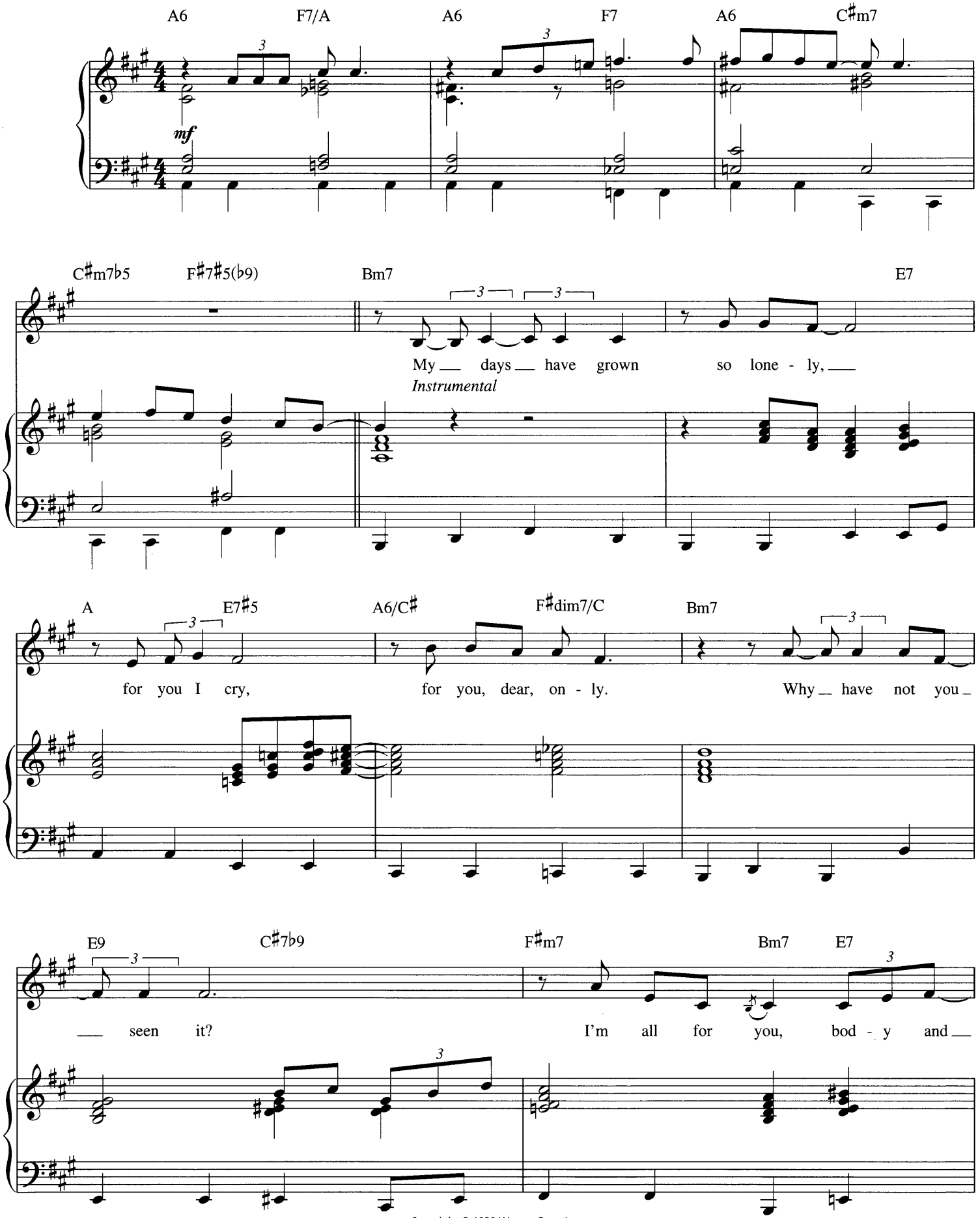

D G6 D B♭7 A9 A7♭5/E♭
through this world. My man would - n't
Some men like
D6/9 E♭9♯11 D6/9 E♭9♯11
give me no break - fast, would - n't give me no din - ner,
me 'cause I'm hap - py, some 'cause I'm snap - py.
D9
squawked a - bout my sup - per, then he'd put me out - doors. Had the
Some call me hon - ey, oth - ers think I've got mon - ey. Some
G7
nerve to lay a match - box on my clothes.
say, "Bil - lie, ba - by you're built for speed."


To Coda
D6
B7♭9
Em
I did-n't have so man - y
Now, if you
D.S. al Coda
A7
D
Em
A7
D/F♯
Fm6
Am9
E♭9♯11
but I had a - long, long ways to go.
I
CODA
Em7
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 (♩♫ = ♩³♪)



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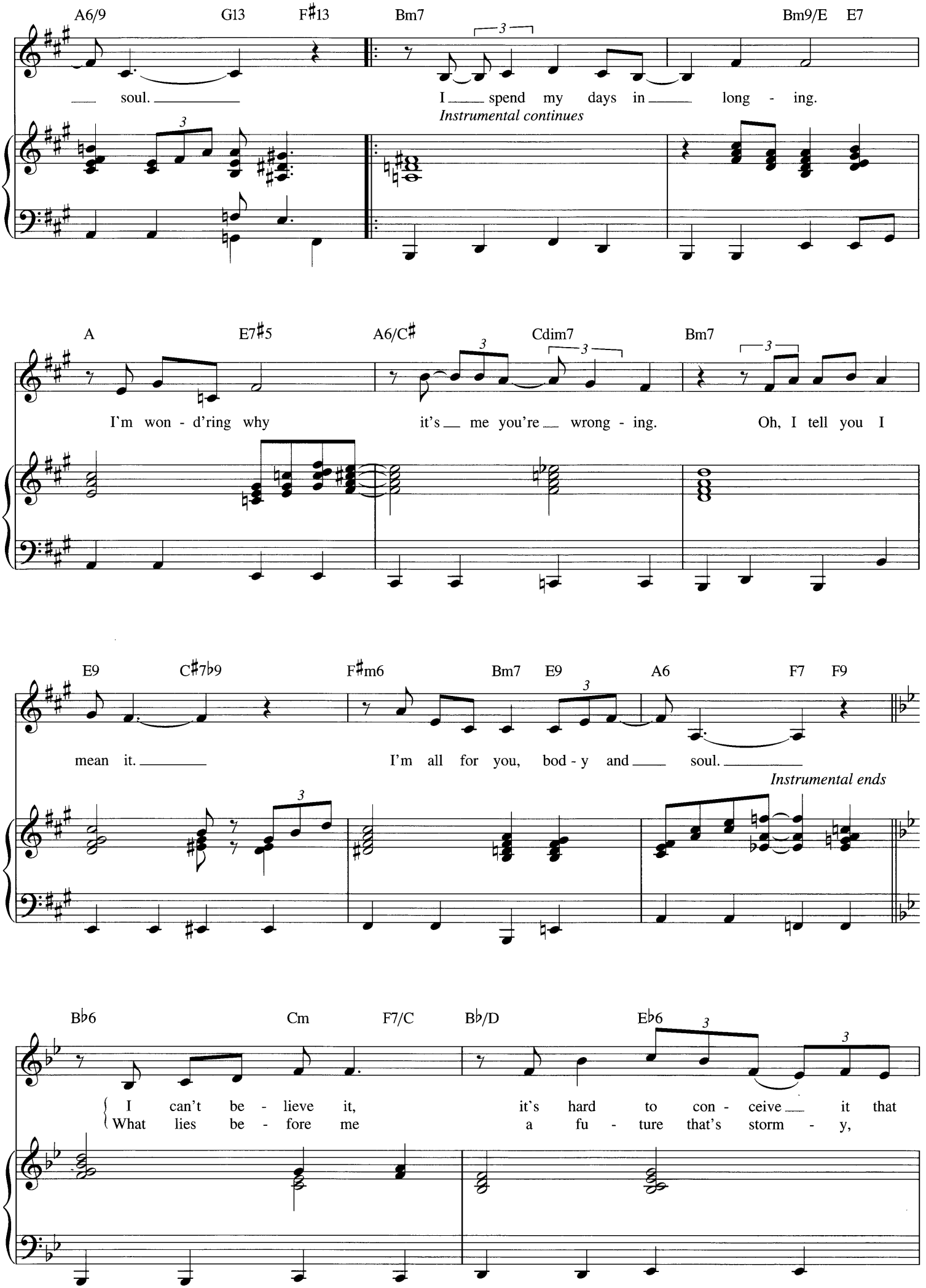
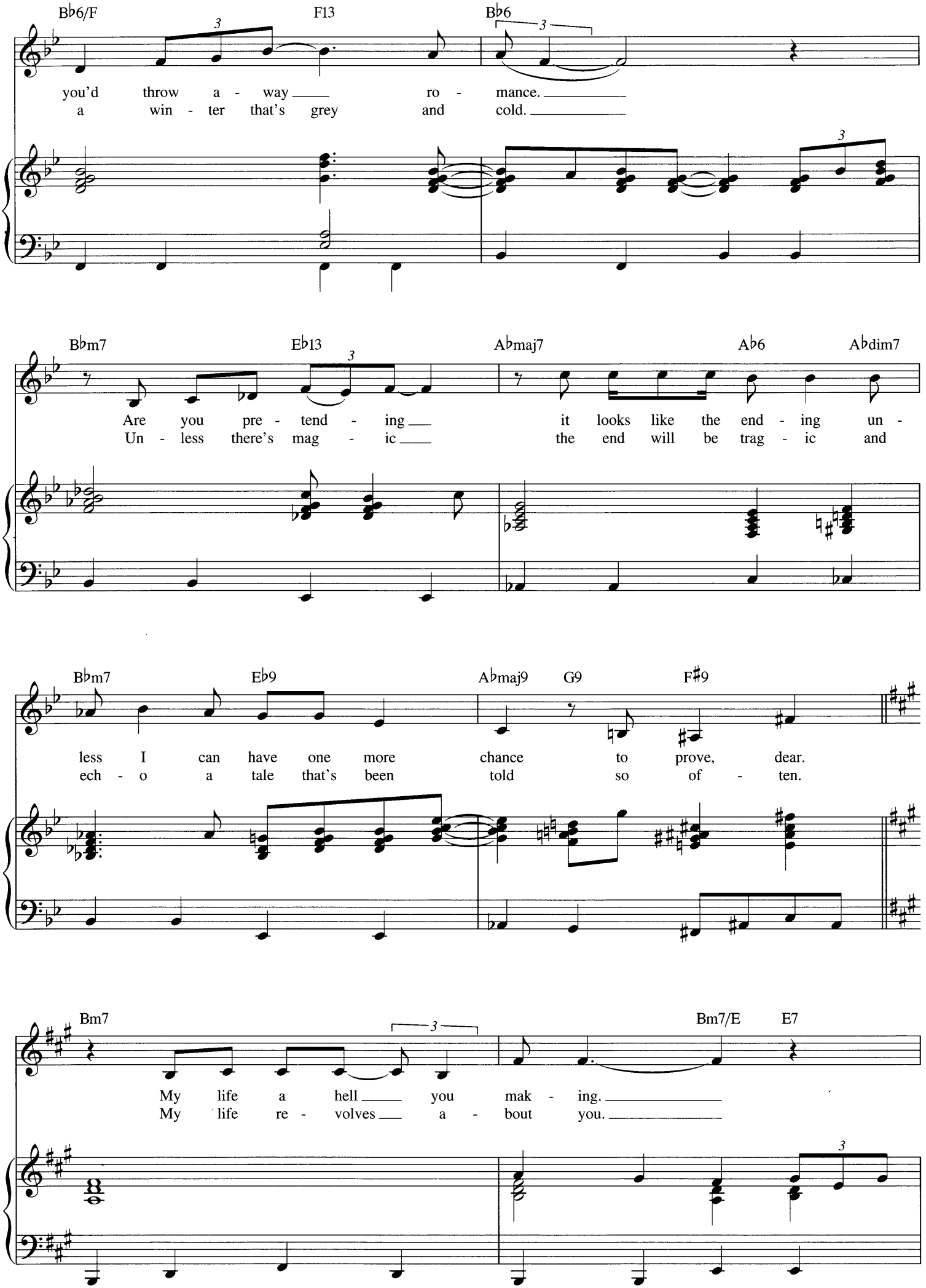
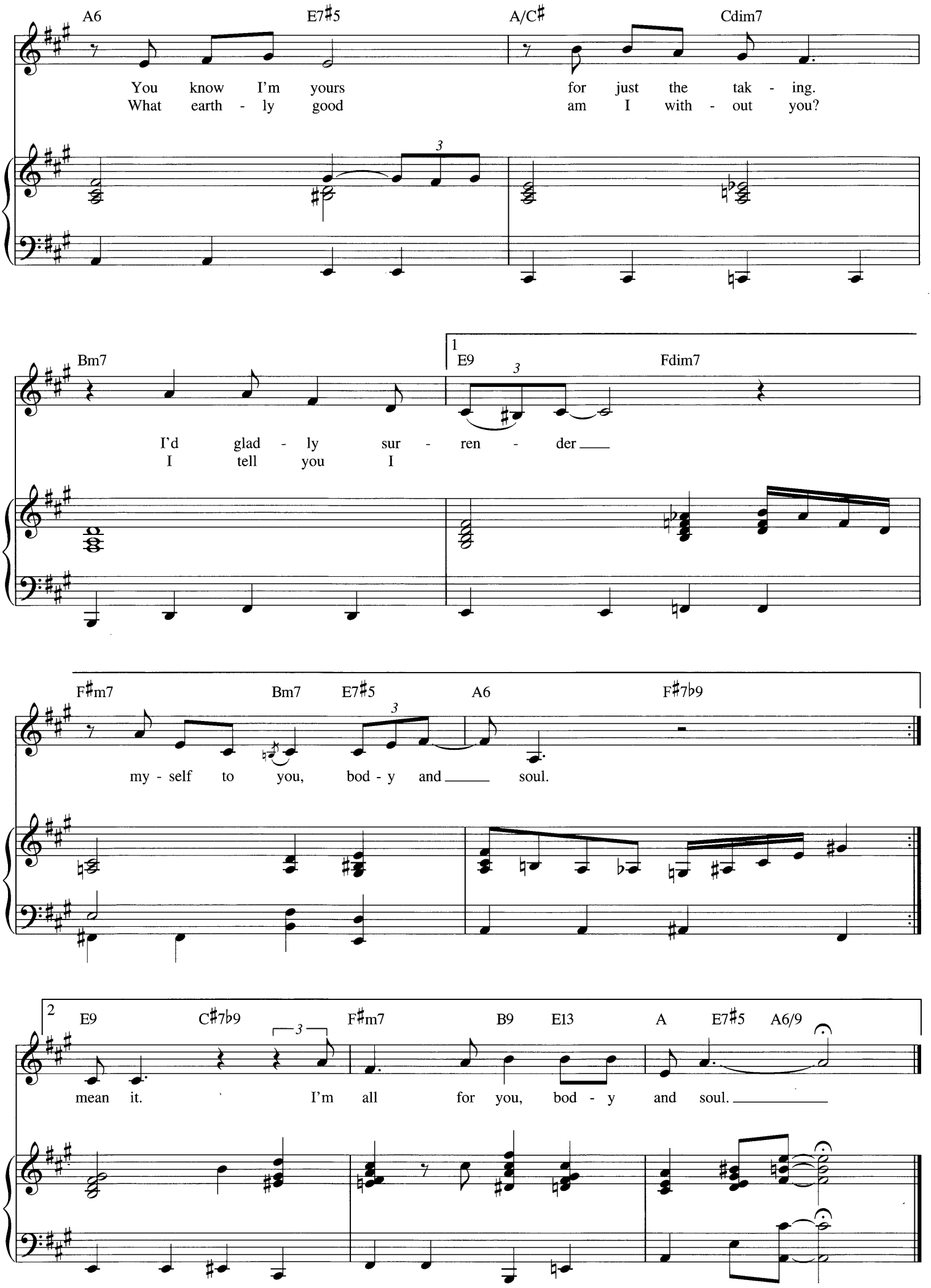
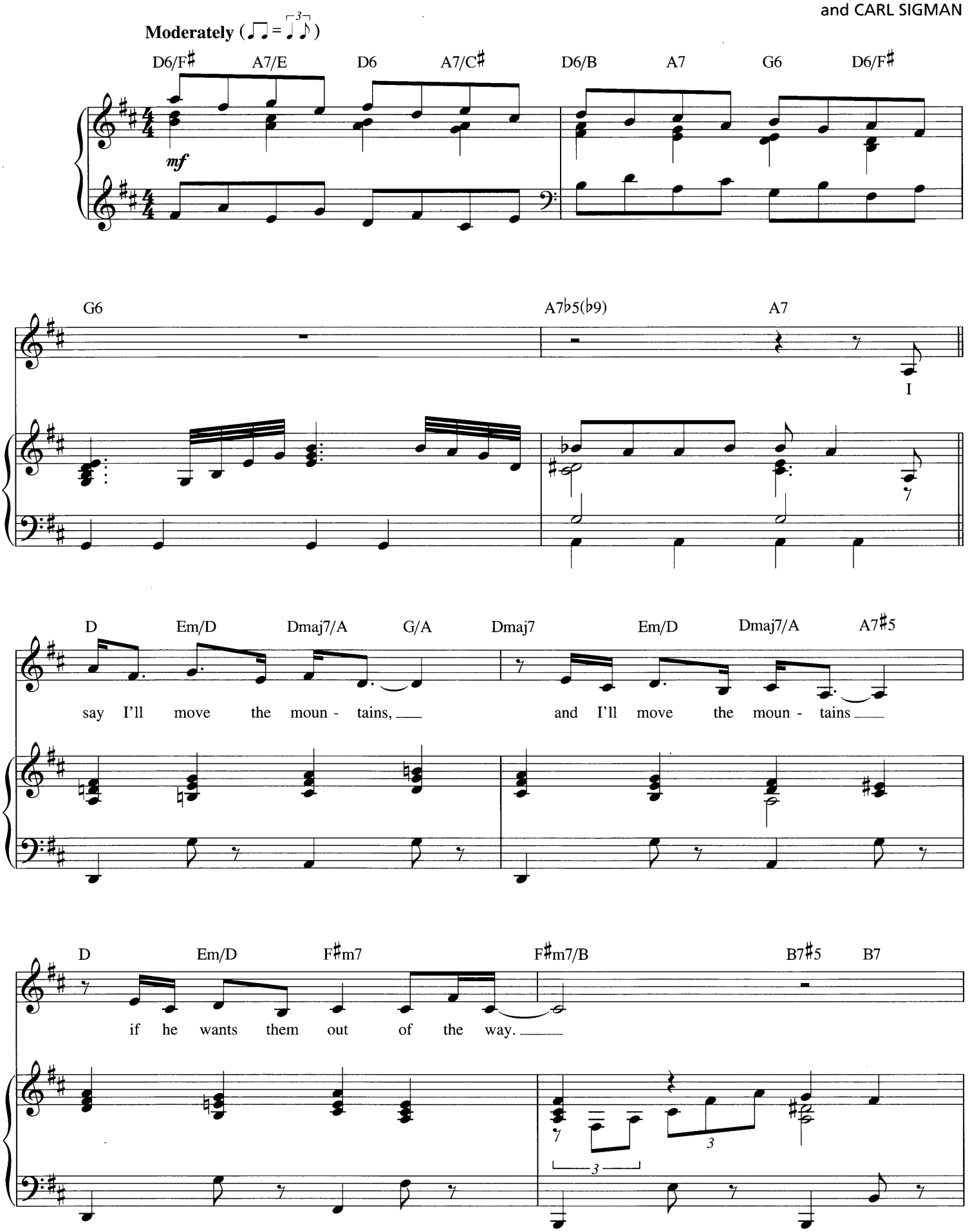

A6/9 G13 F♯13 Bm7 Bm9/E E7
soul. I spend my days in long - ing.
Instrumental continues
A E7♯5 A6/C♯ Cdim7 Bm7
I'm won - d'ring why it's me you're wrong - ing. Oh, I tell you I
E9 C♯7♭9 F♯m6 Bm7 E9 A6 F7 F9
mean it. I'm all for you, bod - y and soul.
Instrumental ends
B♭6 Cm F7/C B♭/D E♭6
I can't be - lieve it, it's hard to con - ceive it that
What lies be - fore me a fu - ture that's storm - y,


B♭6/F
F13
B♭6
you'd throw a - way ro - mance.
a win - ter that's grey and cold.
B♭m7
E♭13
A♭maj7
A♭6
A♭dim7
Are you pre - tend - ing it looks like the end - ing un -
Un - less there's mag - ic the end will be trag - ic and
B♭m7
E♭9
A♭maj9
G9
F♯9
less I can have one more chance to prove, dear.
ech - o a tale that's been told so of - ten.
Bm7
Bm7/E
E7
My life a hell you mak - ing.
My life re - volves a - bout you.


A6
E7♯5
A/C♯
Cdim7
You know I'm yours for just the tak - ing.
What earth - ly good am I with - out you?
Bm7
1
E9
Fdim7
I'd glad - ly sur - ren - der
I tell you I
F♯m7
Bm7
E7♯5
A6
F♯7♭9
my - self to you, bod - y and soul.
2
E9
C♯7♭9
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



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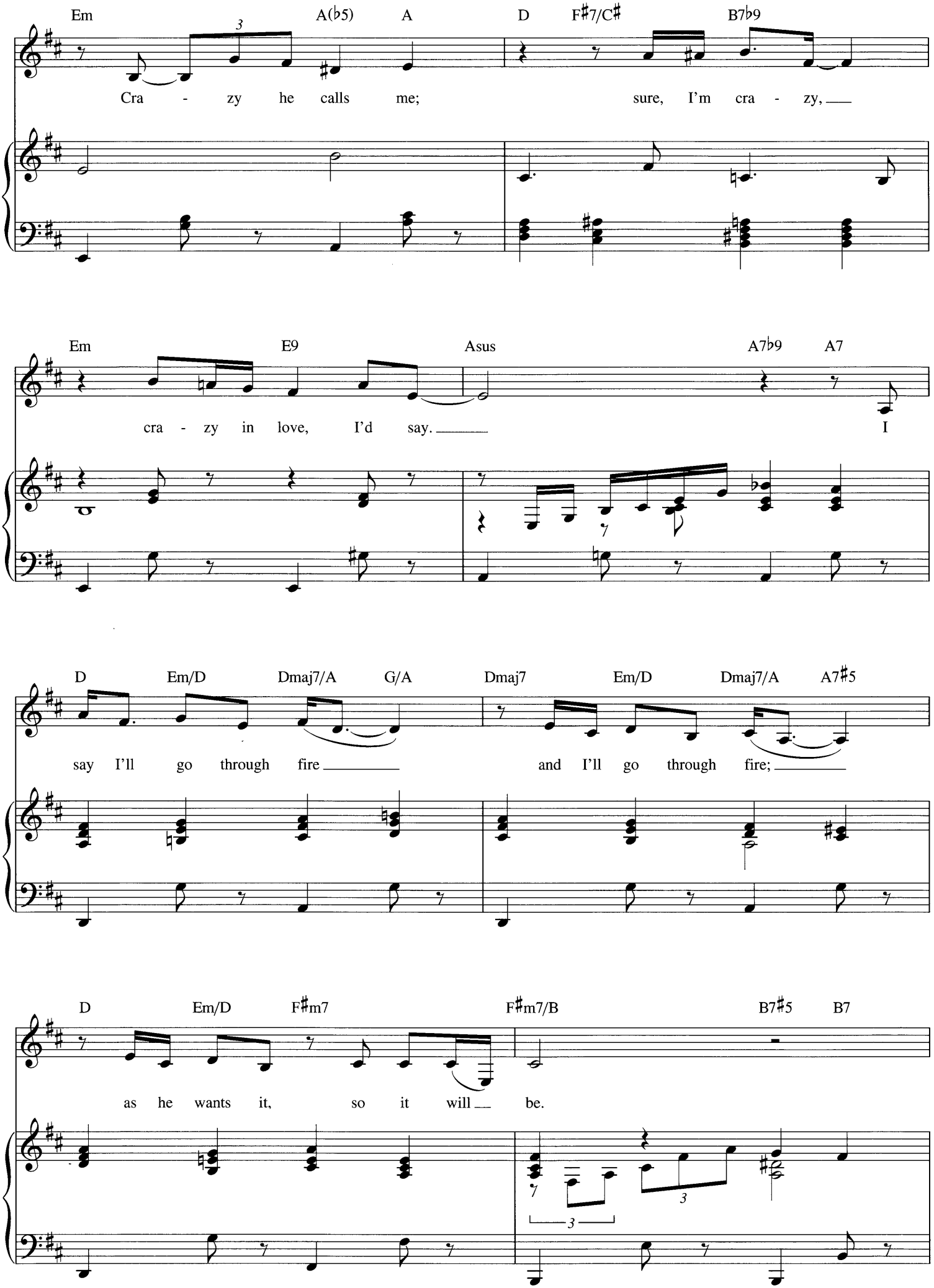
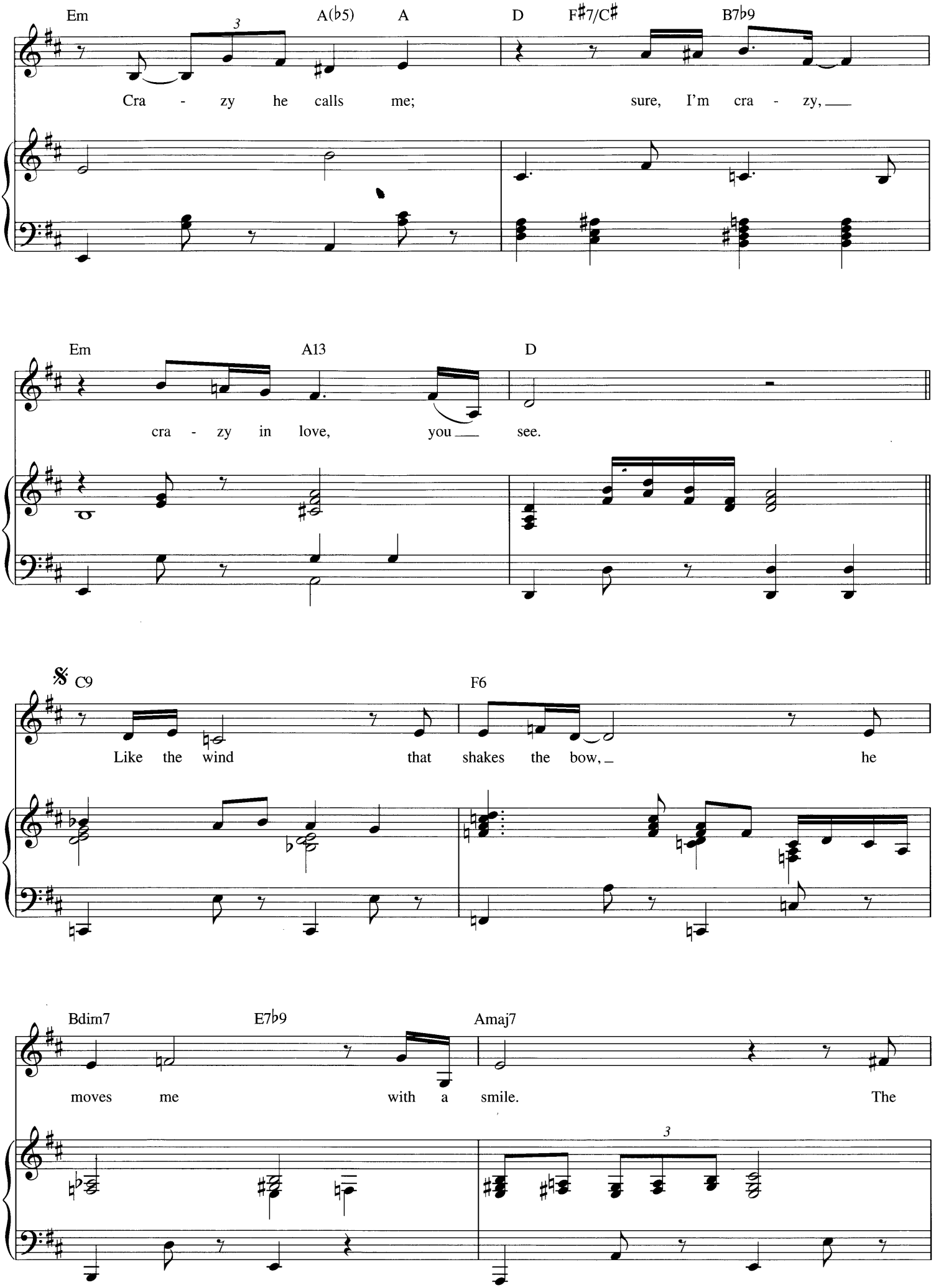
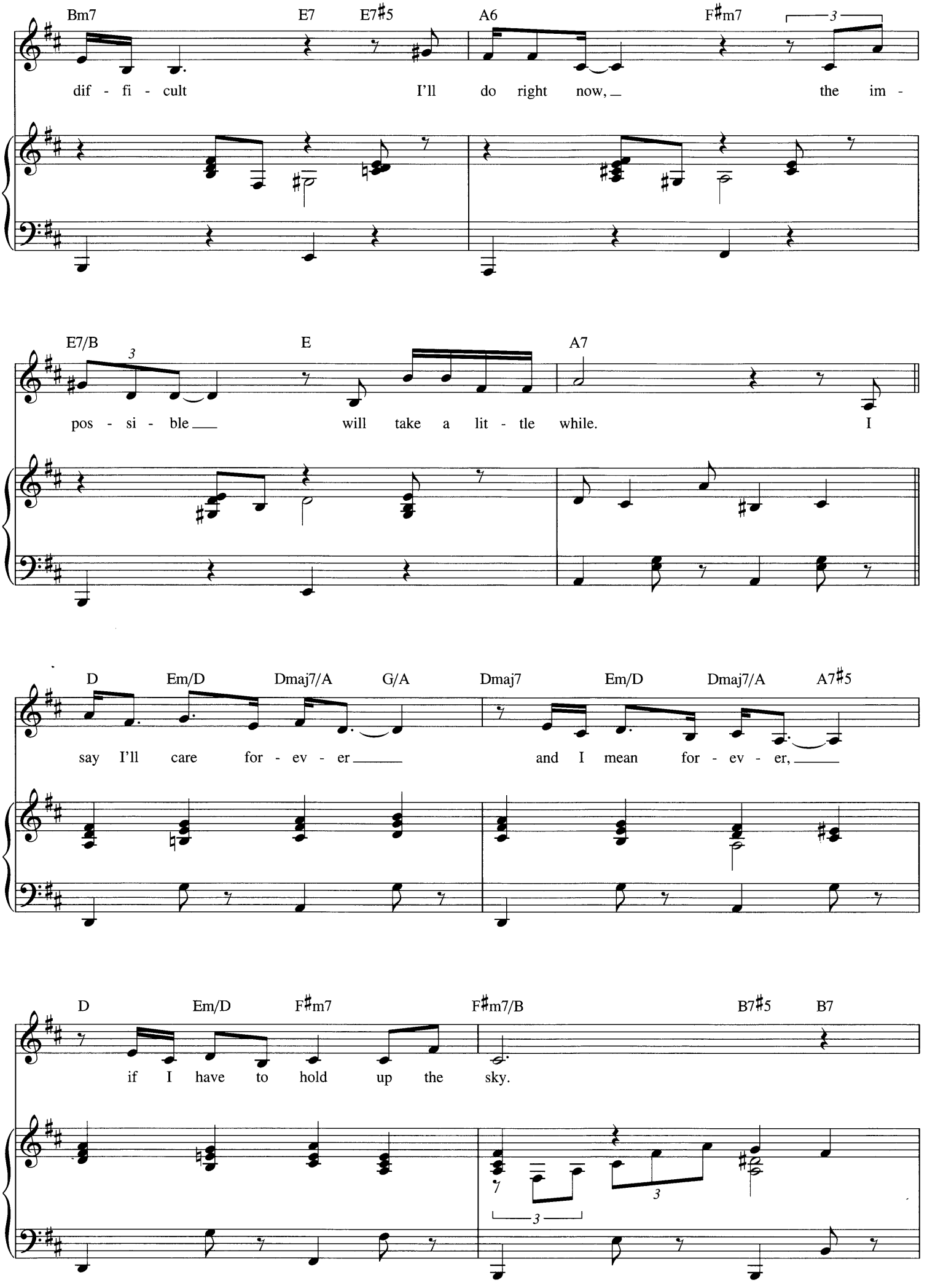
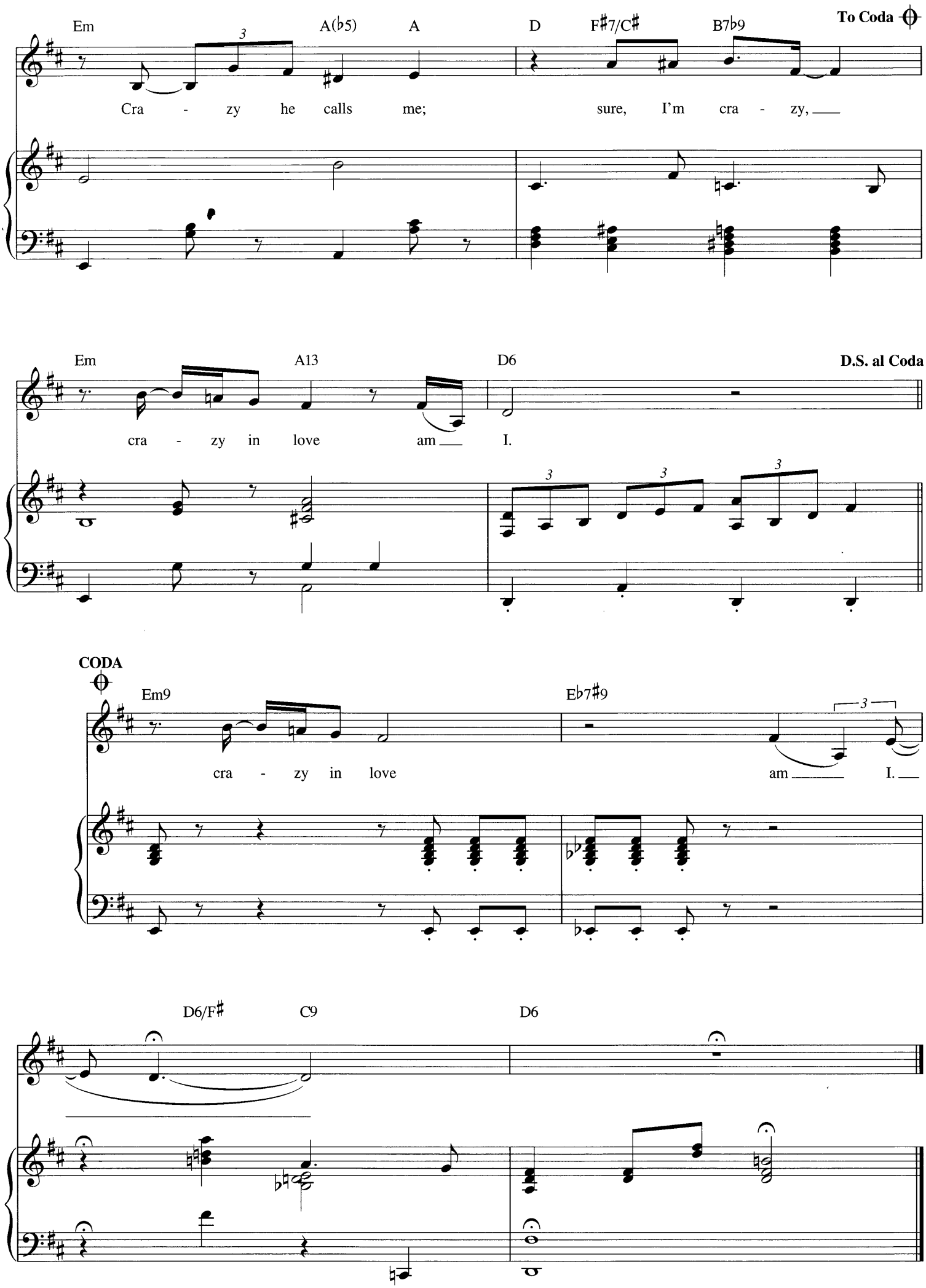

Em A(♭5) A D F♯7/C♯ B7♭9
Cra - zy he calls me; sure, I'm cra - zy,
Em E9 Asus A7♭9 A7
cra - zy in love, I'd say. I
D Em/D Dmaj7/A G/A Dmaj7 Em/D Dmaj7/A A7♯5
say I'll go through fire and I'll go through fire;
D Em/D F♯m7 F♯m7/B B7♯5 B7
as he wants it, so it will be.


Em
A(♭5)
A
D
F♯7/C♯
B7♭9
Cra - zy he calls me;
sure, I'm cra - zy,
Em
A13
D
cra - zy in love, you
see.
𝄋 C9
F6
Like the wind that shakes the bow,
he
Bdim7
E7♭9
Amaj7
moves me with a smile.
The

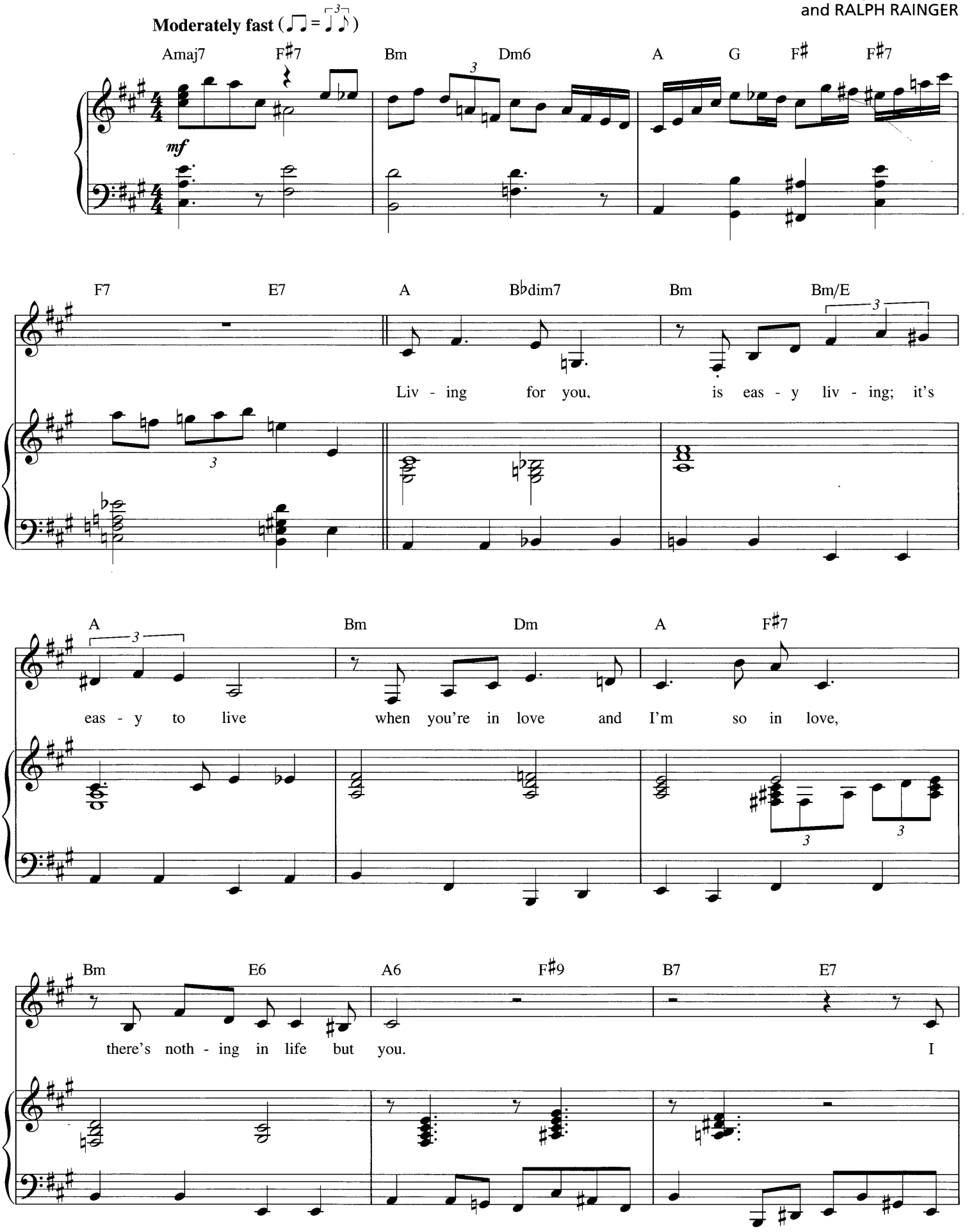

Bm7 E7 E7♯5 A6 F♯m7
dif - fi - cult I'll do right now, the im -
E7/B E A7
pos - si - ble will take a lit - tle while. I
D Em/D Dmaj7/A G/A Dmaj7 Em/D Dmaj7/A A7♯5
say I'll care for - ev - er and I mean for - ev - er,
D Em/D F♯m7 F♯m7/B B7♯5 B7
if I have to hold up the sky.


Em
A(♭5)
A
D
F♯7/C♯
B7♭9
To Coda
Cra - zy he calls me; sure, I'm cra - zy,
Em
A13
D6
D.S. al Coda
cra - zy in love am I.
CODA
Em9
E♭7♯9
cra - zy in love am I.
D6/F♯
C9
D6

EASY LIVING

Theme from the Paramount Picture EASY LIVING

Words and Music by LEO ROBIN
and RALPH RAINGER



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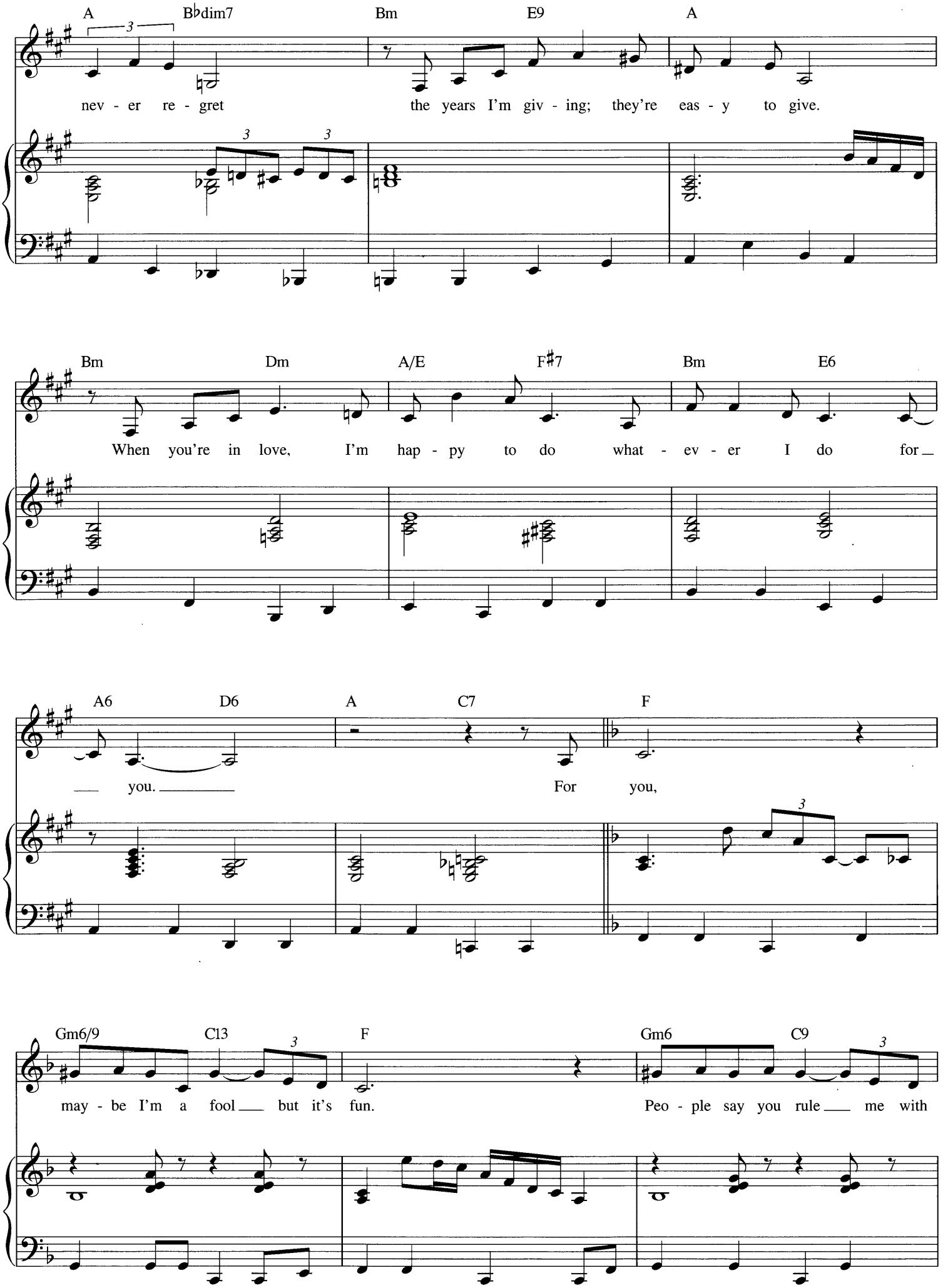
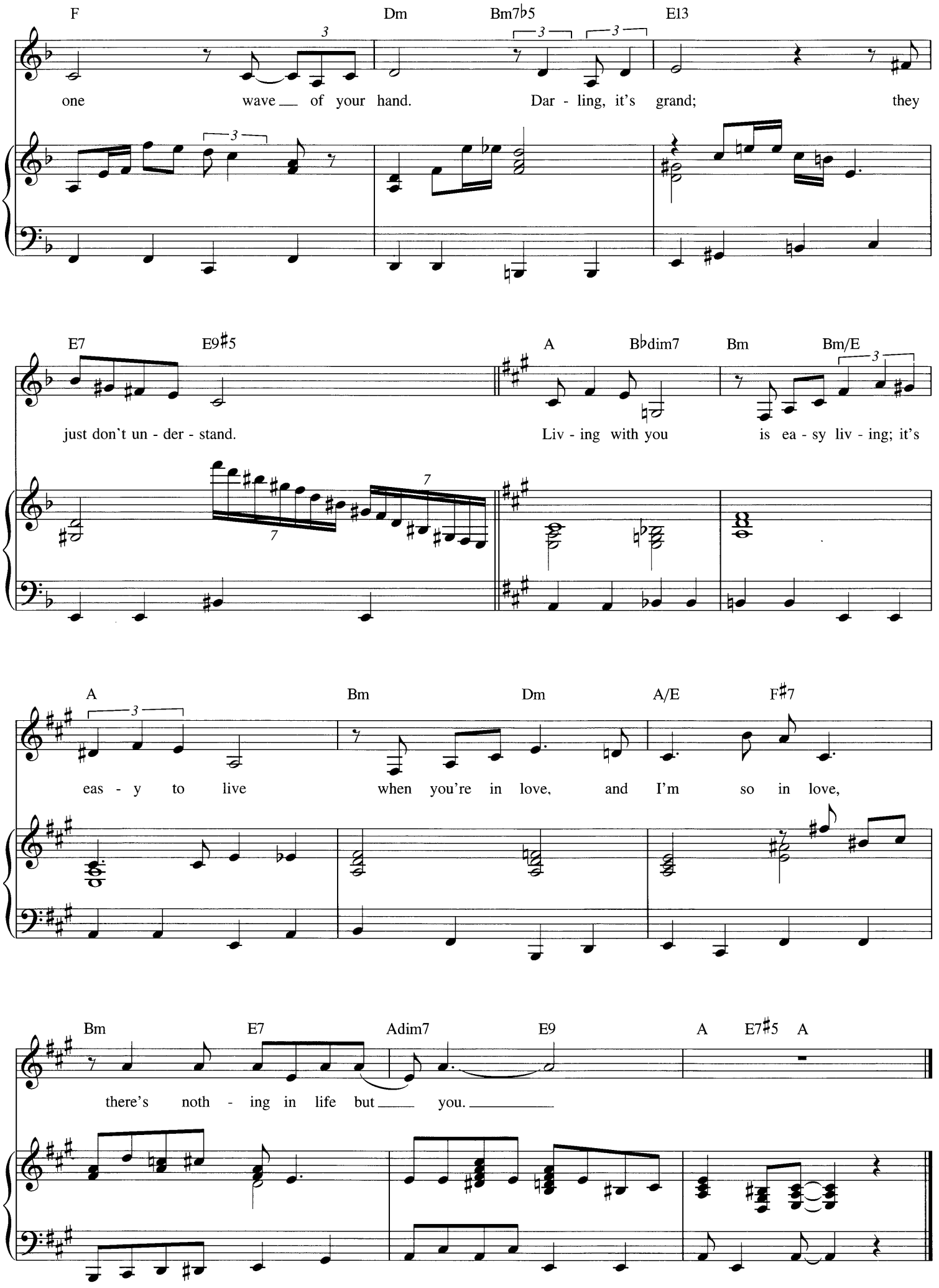
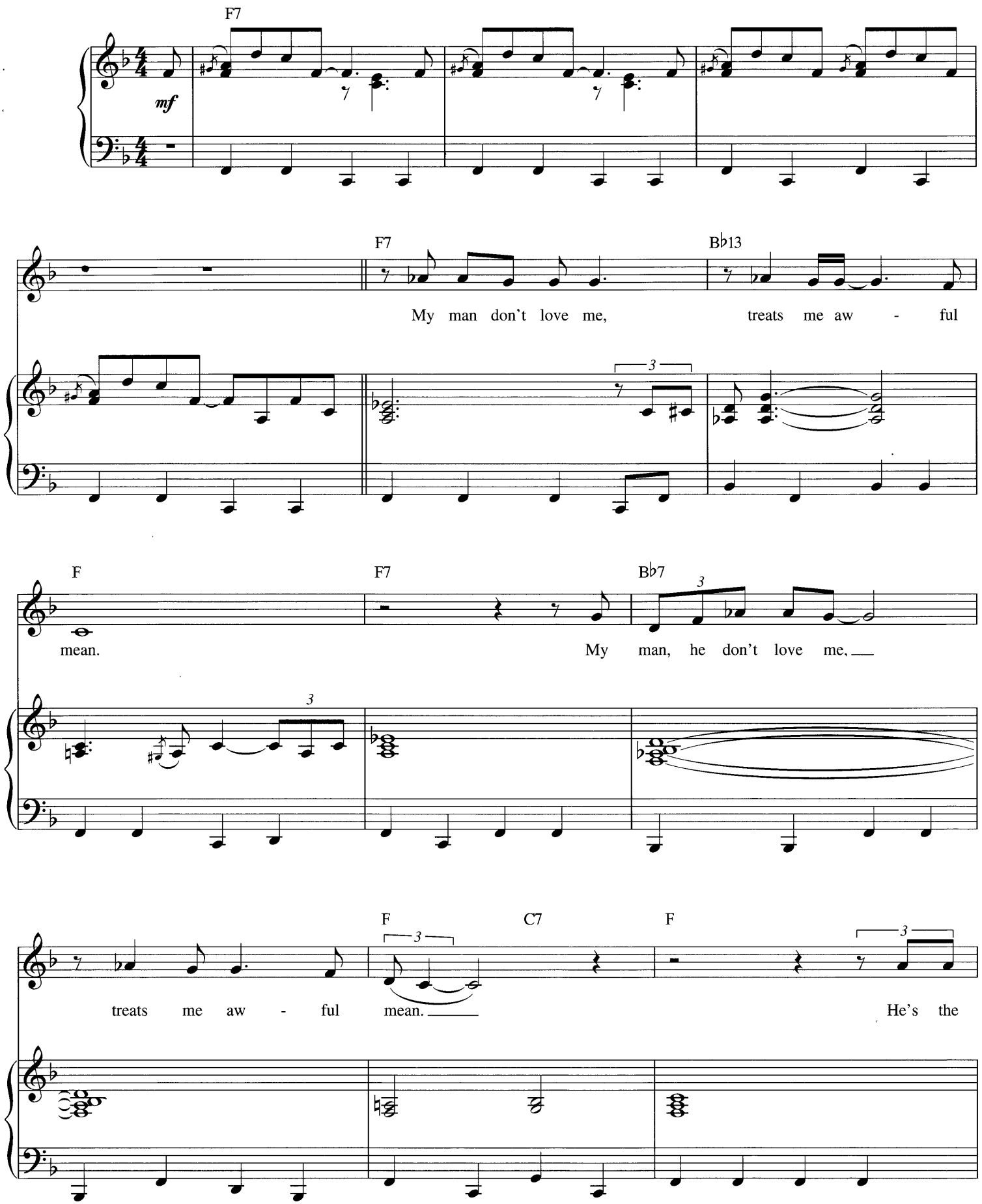

A
B♭dim7
Bm
E9
A
nev - er re - gret
the years I'm giv - ing; they're eas - y to give.
Bm
Dm
A/E
F♯7
Bm
E6
When you're in love, I'm hap - py to do what - ev - er I do for
A6
D6
A
C7
F
you.
For you,
Gm6/9
C13
F
Gm6
C9
may - be I'm a fool but it's fun.
Peo - ple say you rule me with


F
Dm
Bm7♭5
E13
one wave of your hand.
Dar - ling, it's grand;
they
E7
E9♯5
A
B♭dim7
Bm
Bm/E
just don't un - der - stand.
Liv - ing with you
is ea - sy liv - ing; it's
A
Bm
Dm
A/E
F♯7
eas - y to live
when you're in love,
and I'm so in love,
Bm
E7
Adim7
E9
A
E7♯5
A
there's noth - ing in life but you.

FINE AND MELLOW

Words and Music by
BILLIE HOLIDAY

Medium Blues (♩♩ = ♩³♪)



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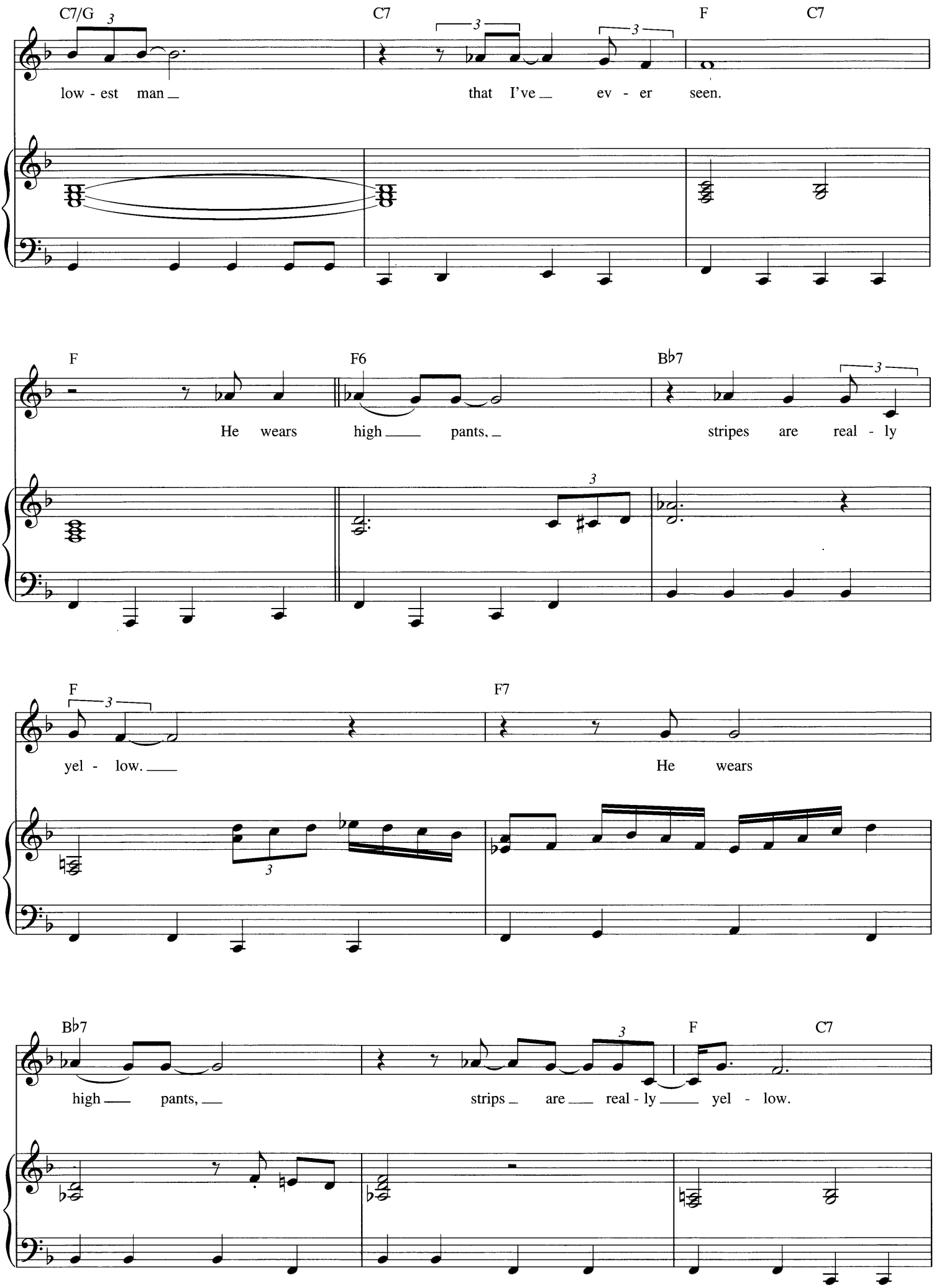
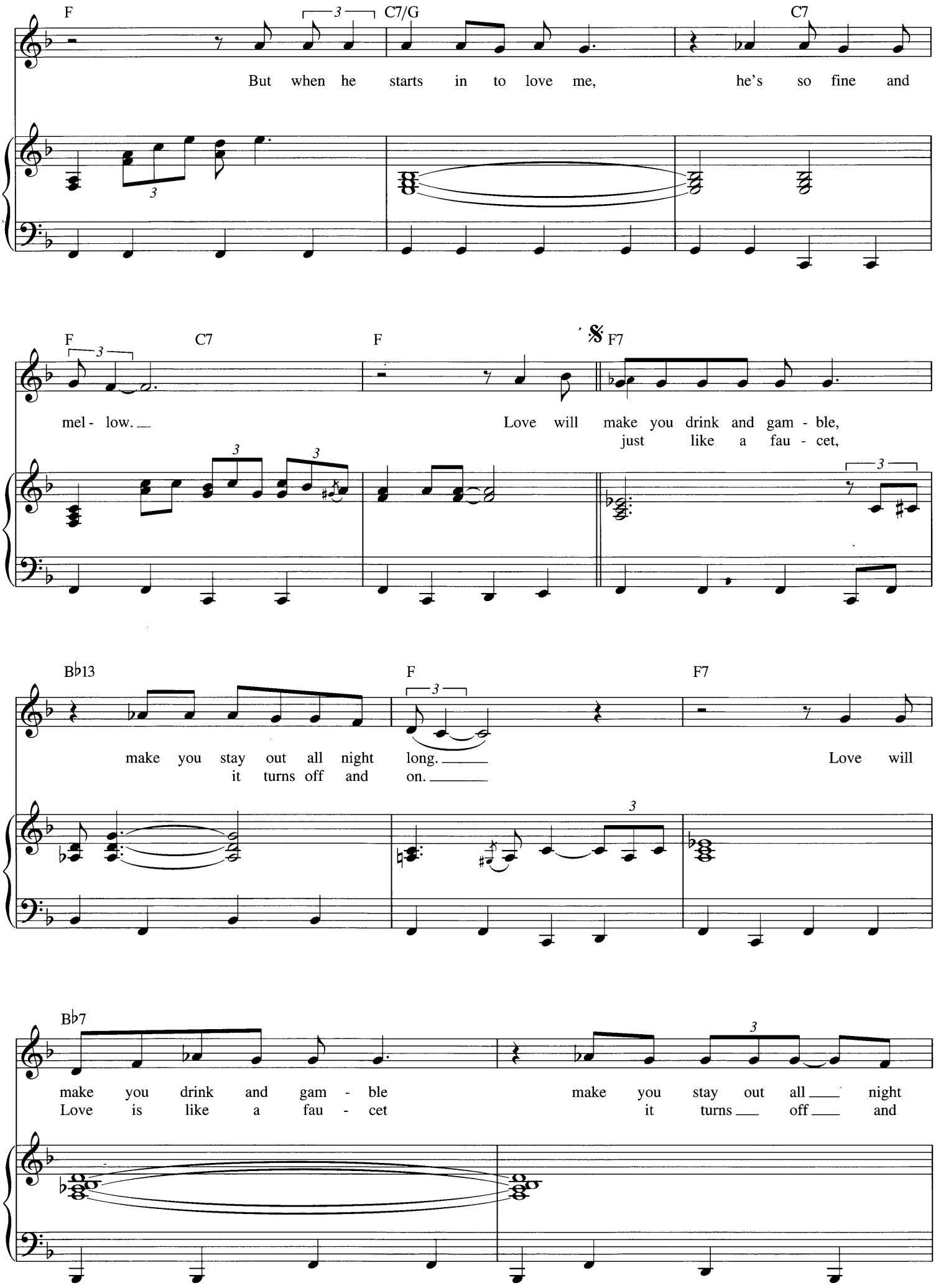
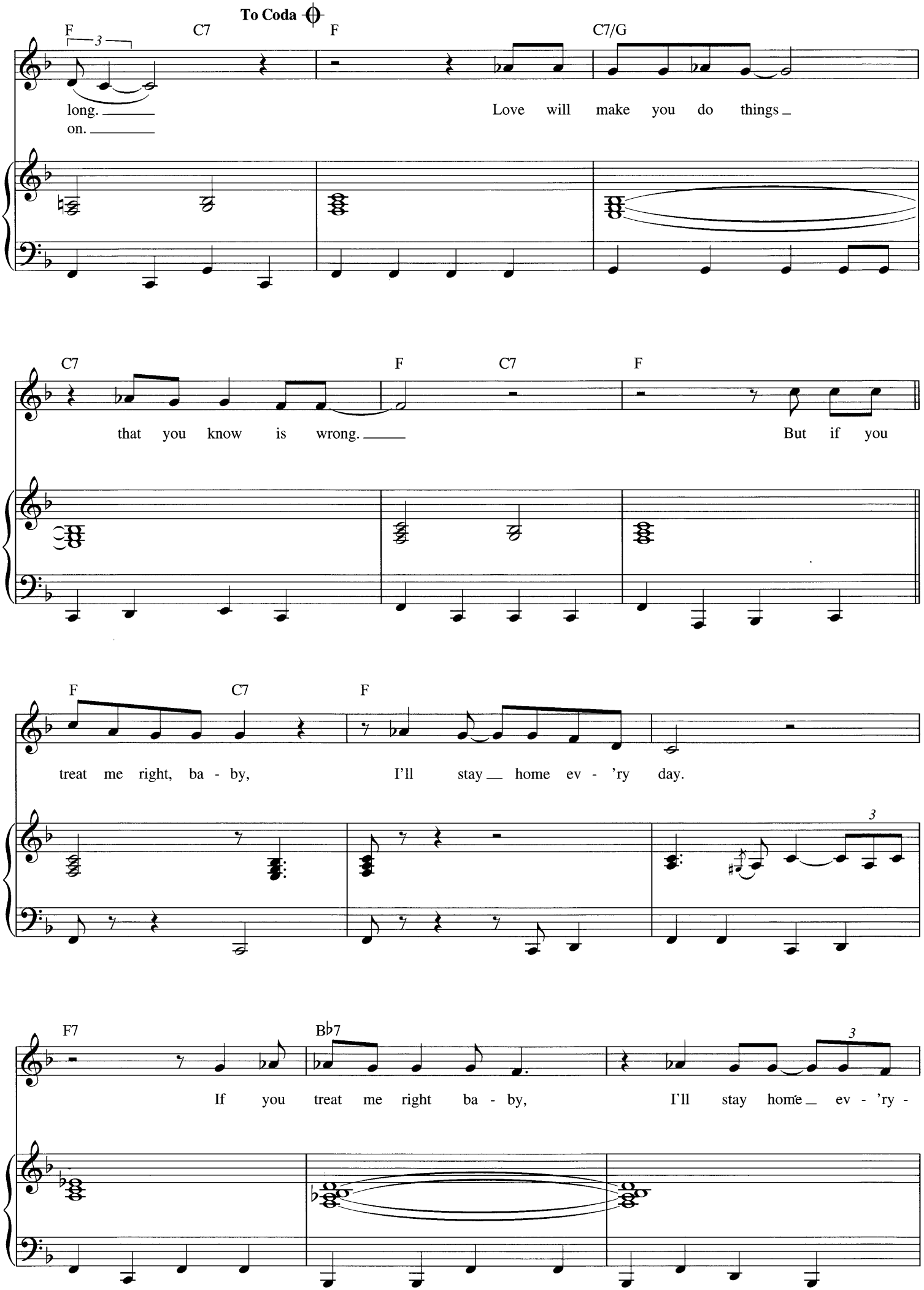
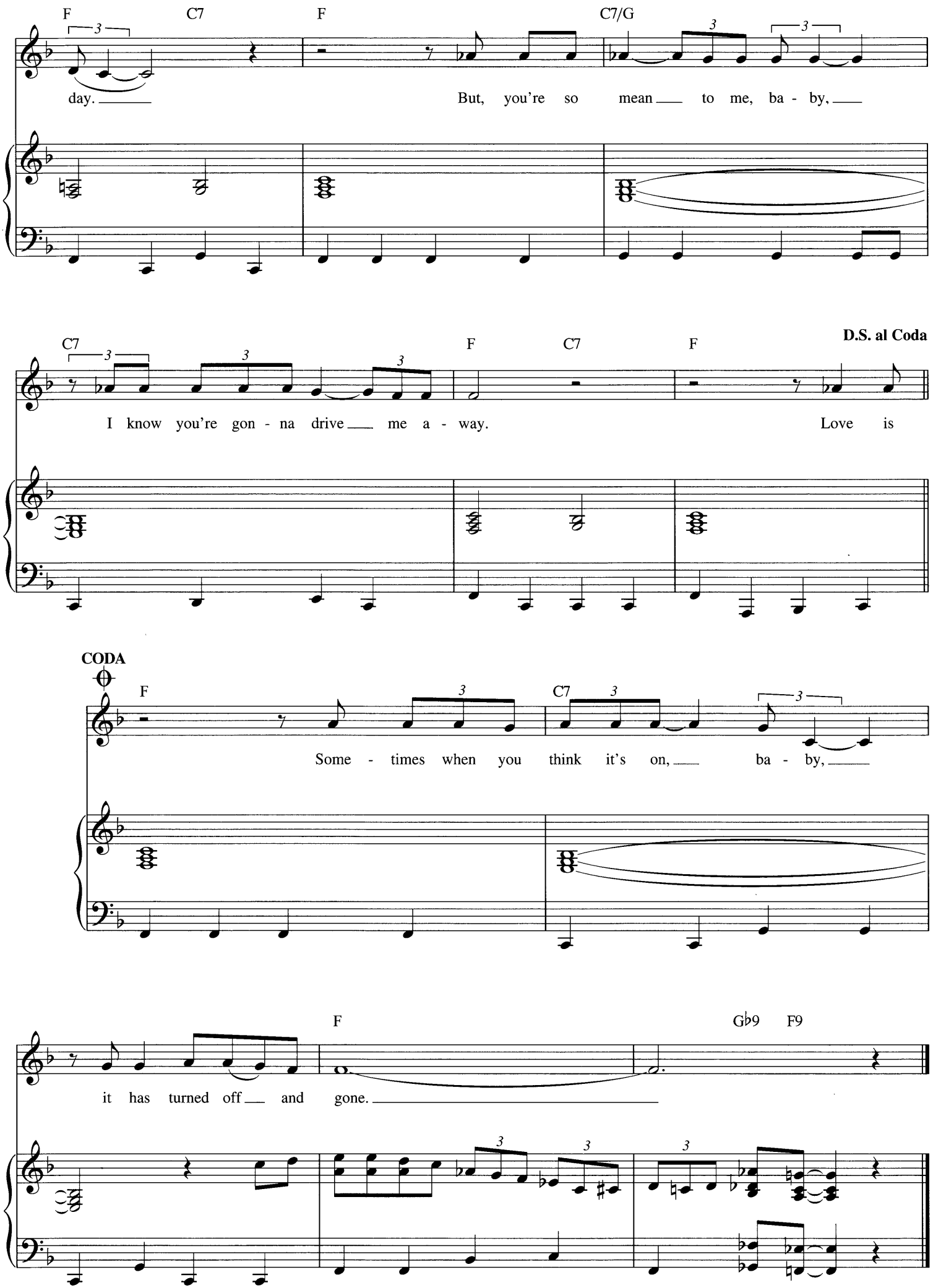

C7/G
C7
F
C7
low - est man
that I've ev - er seen.
F
F6
B♭7
He wears high pants,
stripes are real - ly
F
F7
yel - low.
He wears
B♭7
F
C7
high pants,
strips are real - ly yel - low.


F
C7/G
C7
But when he starts in to love me, he's so fine and
F
C7
F
F7
mel - low.
Love will make you drink and gam - ble,
just like a fau - cet,
B♭13
F
F7
make you stay out all night long.
it turns off and on.
Love will
B♭7
make you drink and gam - ble
Love is like a fau - cet
make you stay out all night
it turns off and

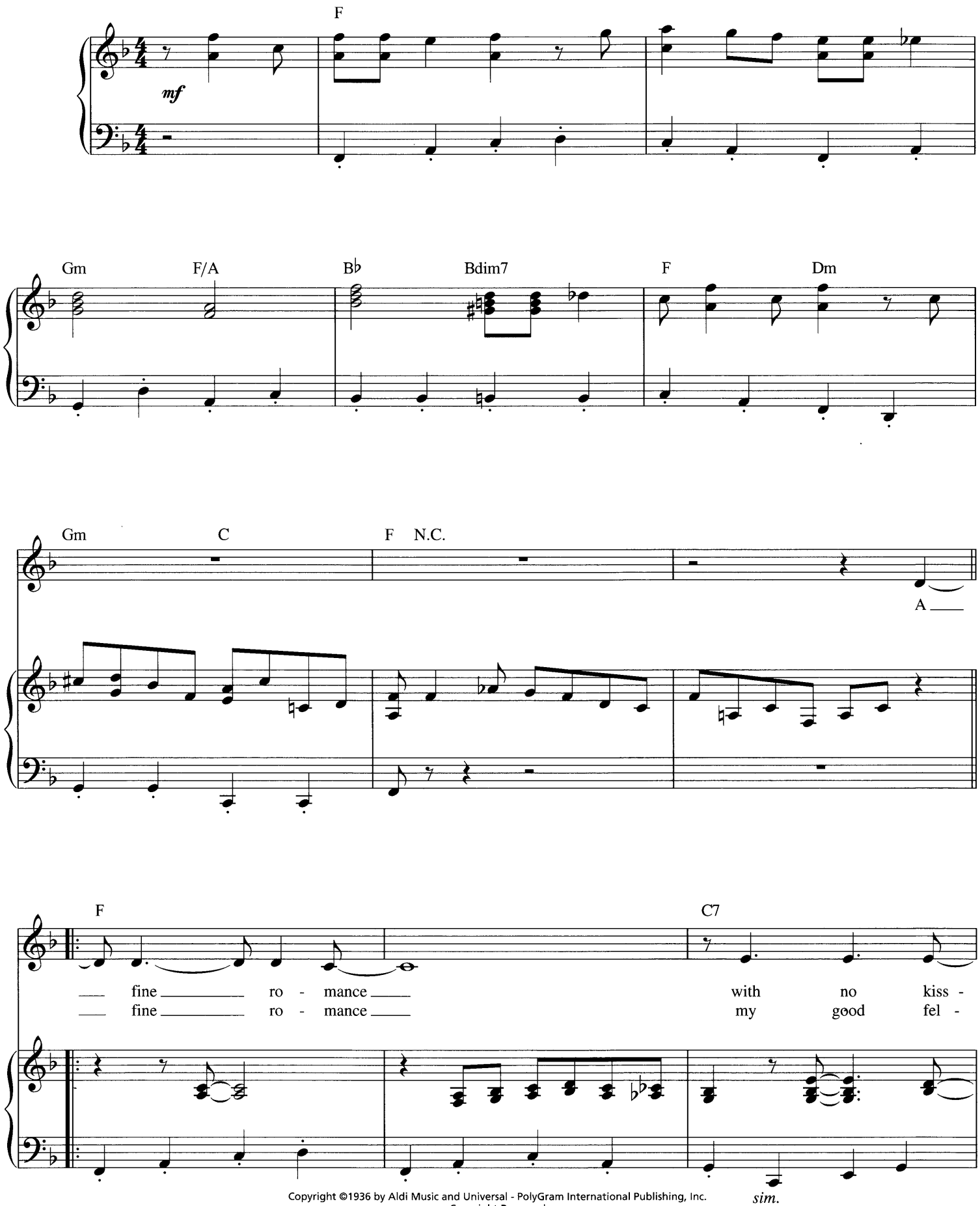

To Coda
F
C7
F
C7/G
long.
on.
Love will make you do things
C7
F
C7
F
that you know is wrong.
But if you
F
C7
F
treat me right, ba - by,
I'll stay home ev - 'ry day.
3
F7
B♭7
3
If you treat me right ba - by,
I'll stay home ev - 'ry -


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♭9
F9
it has turned off and gone.

A FINE ROMANCE

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately Fast (=)



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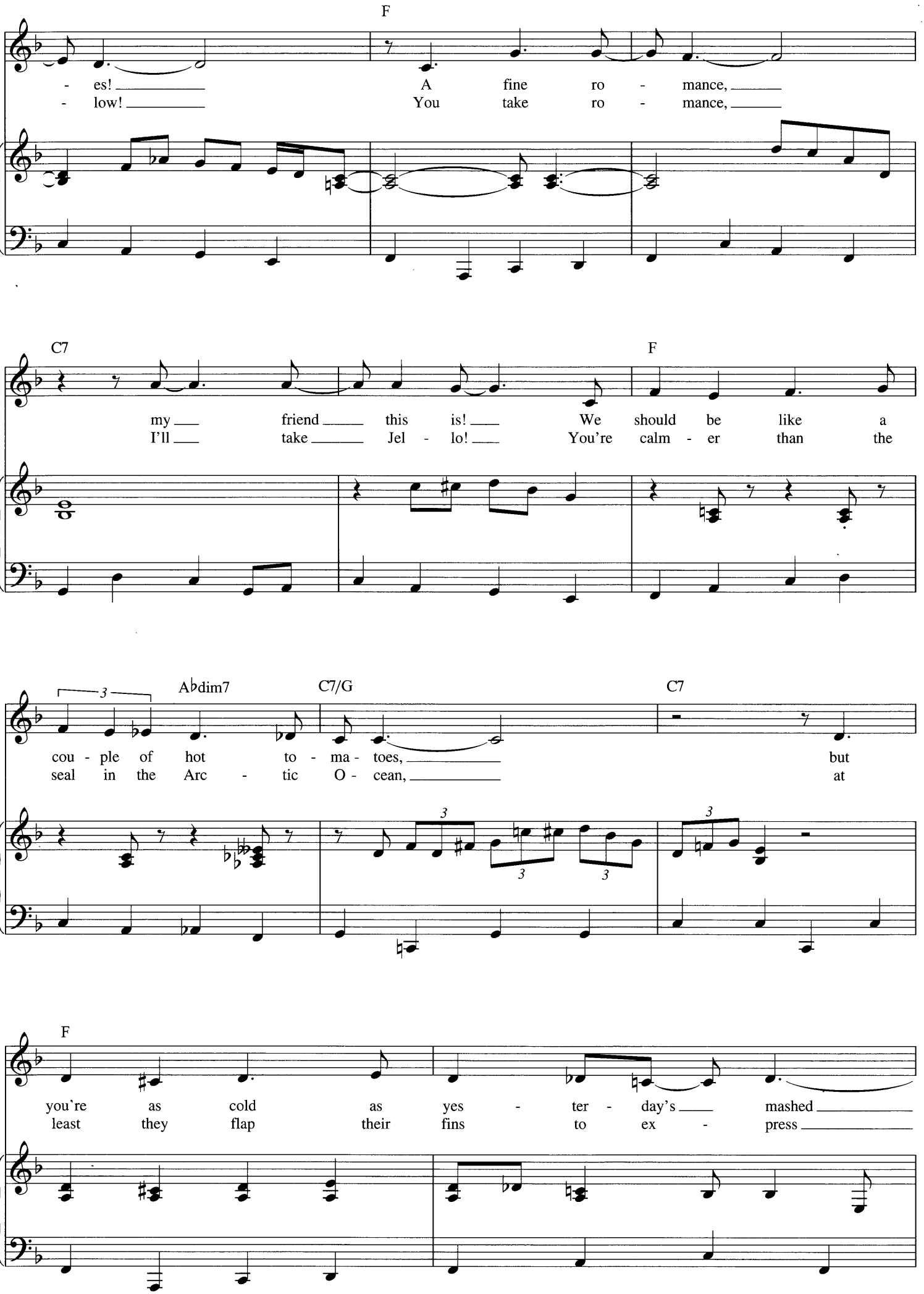
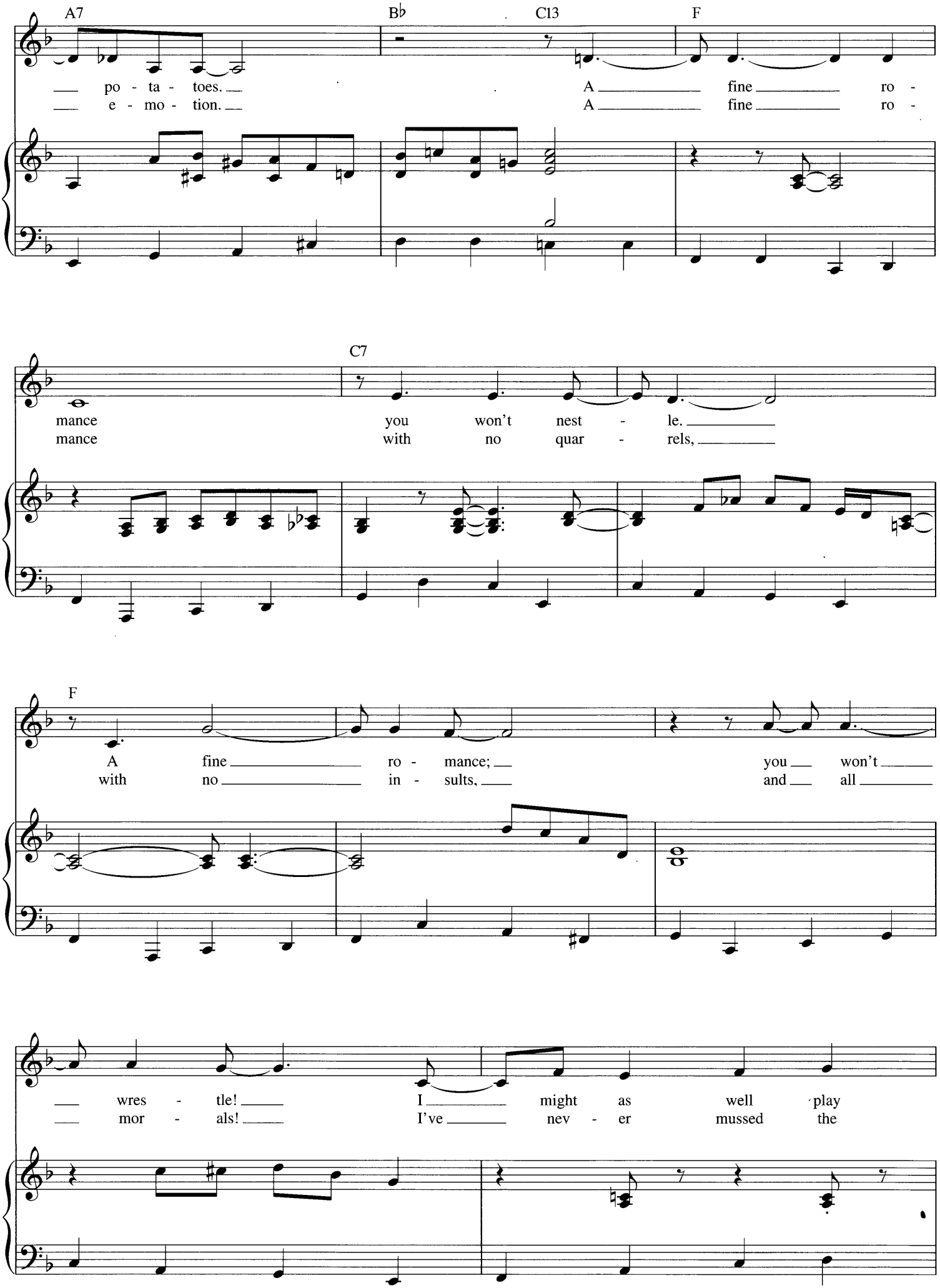
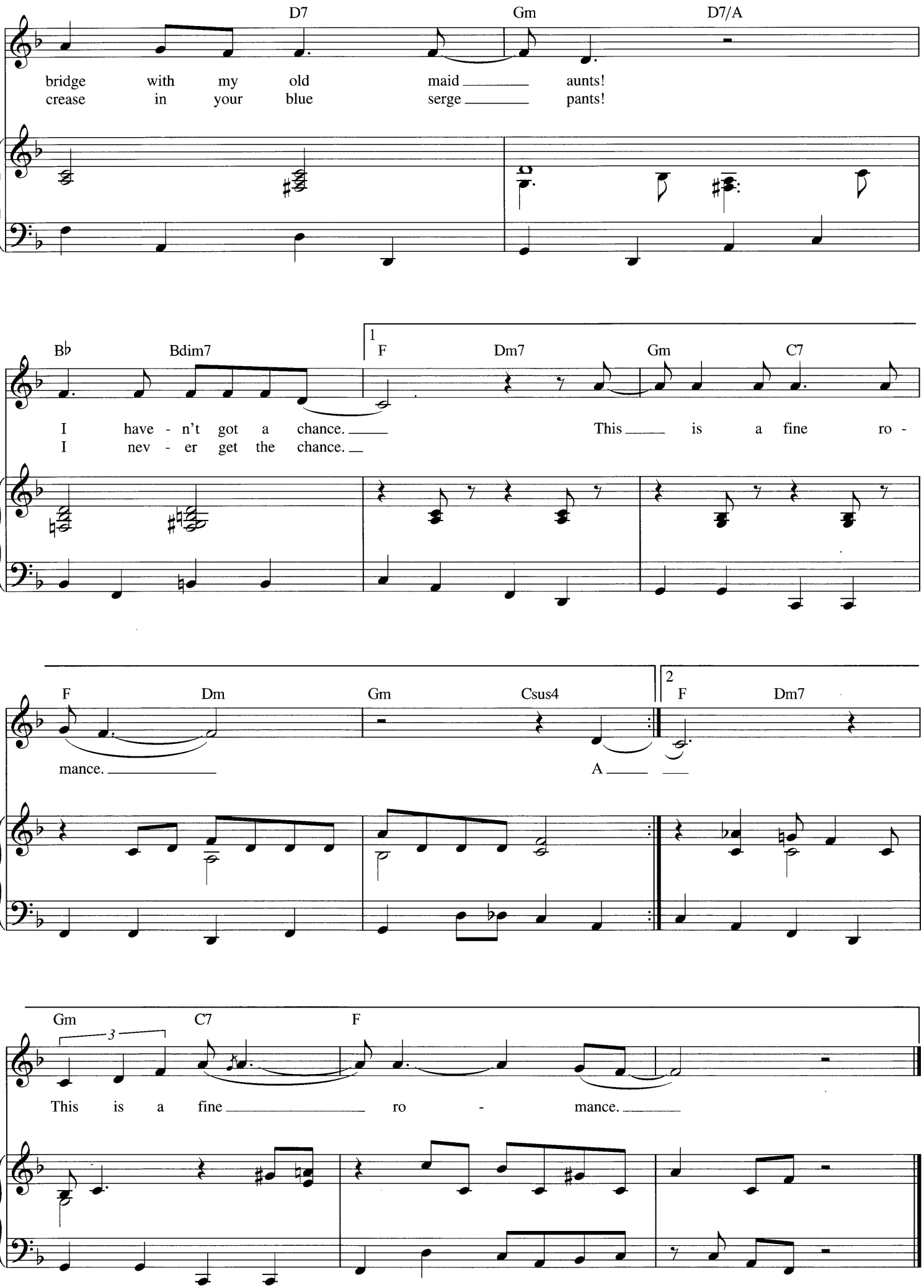

F
- es! A fine ro - mance,
- low! You take ro - mance,
C7
F
my friend this is! We should be like a
I'll take Jel - lo! You're calm - er than the
3
A♭dim7
C7/G
C7
cou - ple of hot to - ma - toes, but
seal in the Arc - tic O - cean, at
3
3
3
3
F
you're as cold as yes - ter - day's mashed
least they flap their fins to ex - press

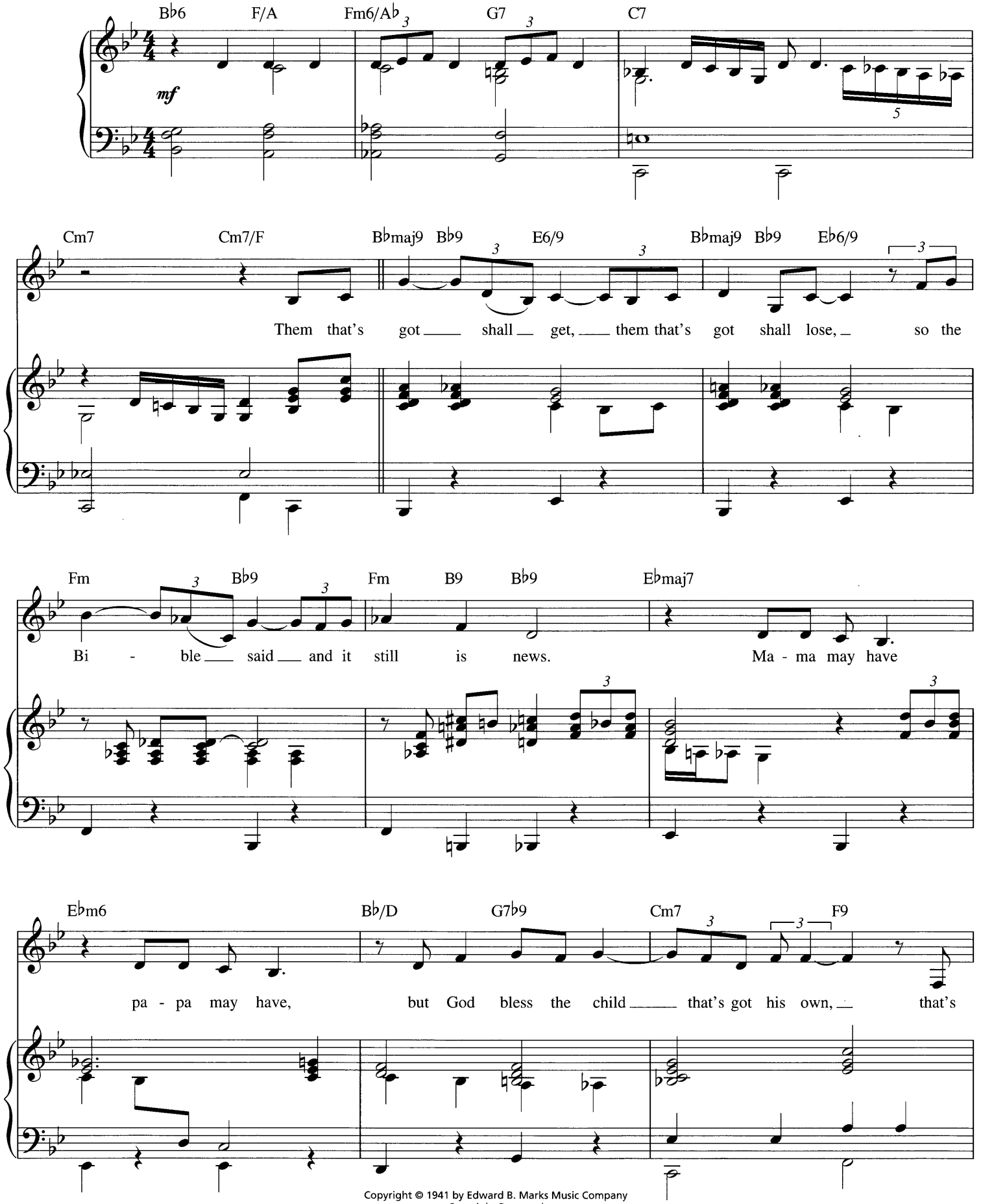

A7
B♭
C13
F
po - ta - toes.
e - mo - tion.
A fine ro -
A fine ro -
C7
mance you won't nest - le.
mance with no quar - rels,
F
A fine ro - mance;
with no in - sults,
you won't
and all
wres - tle!
mor - als!
I might as well play
I've nev - er mussed the


D7
Gm
D7/A
bridge with my old maid aunts!
crease in your blue 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
3
This is a fine ro - mance.

GOD BLESS' THE CHILD

Words and Music by ARTHUR HERZOG JR.
and BILLIE HOLIDAY

Moderately slow (♩♫ = ♩³♪)



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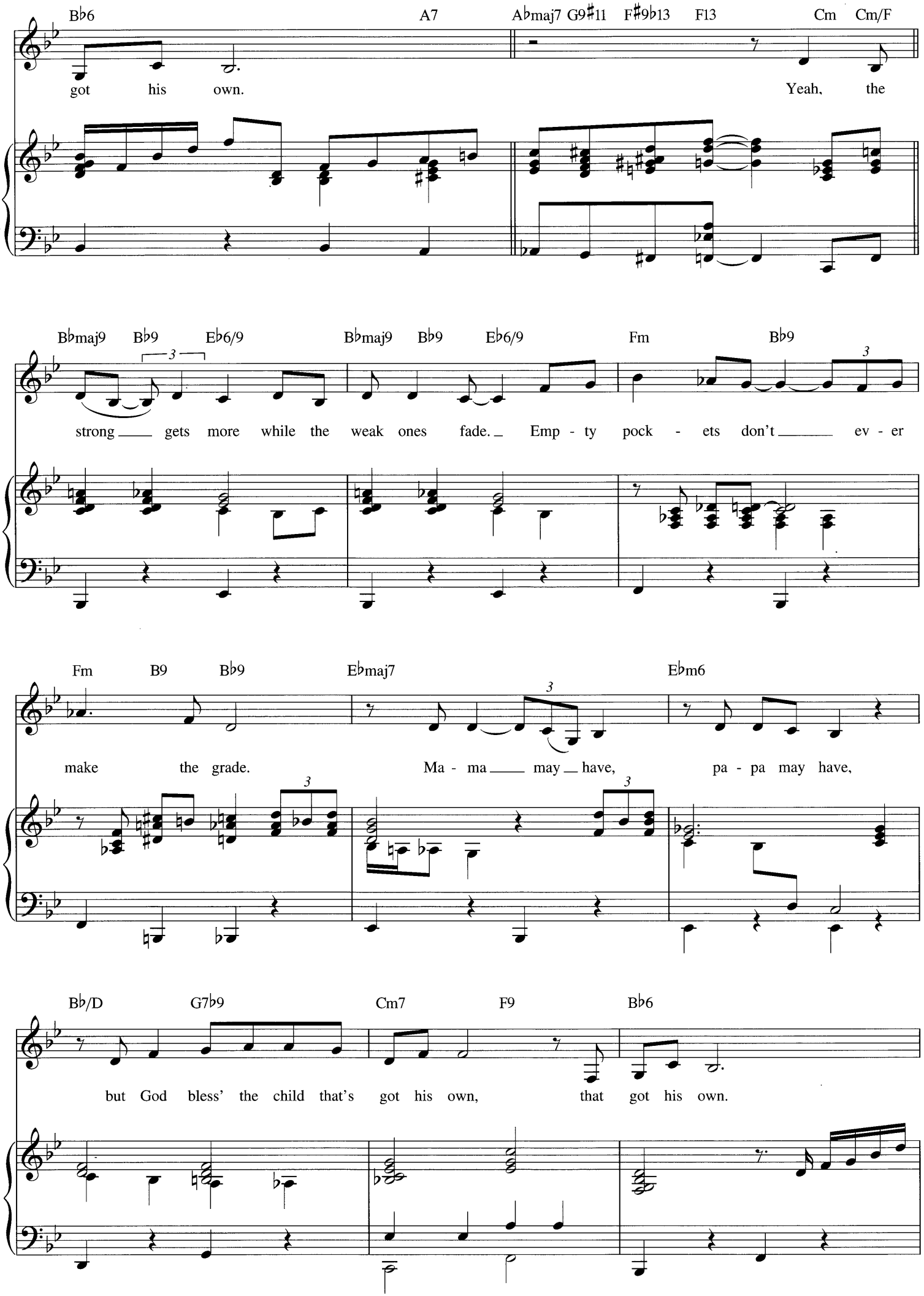
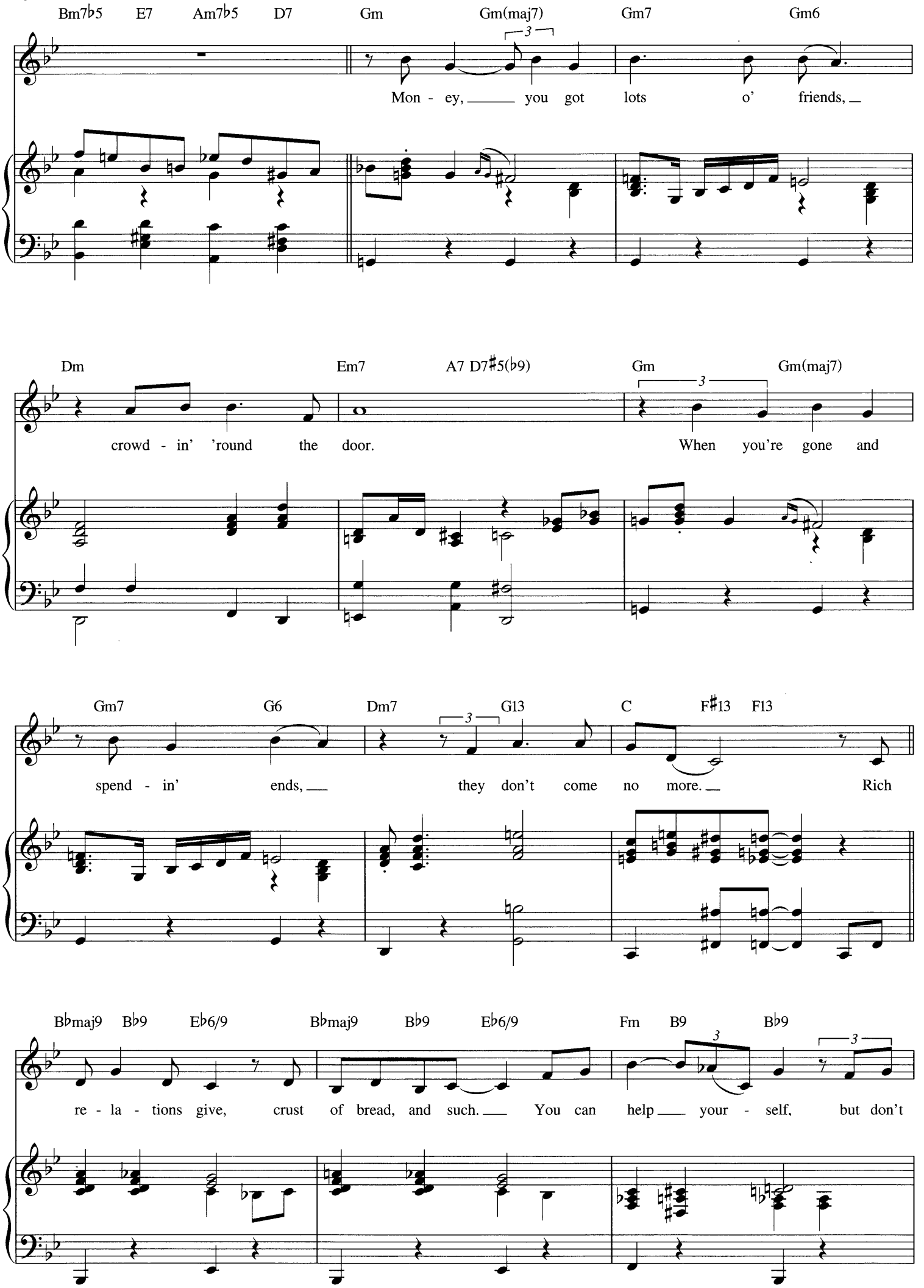
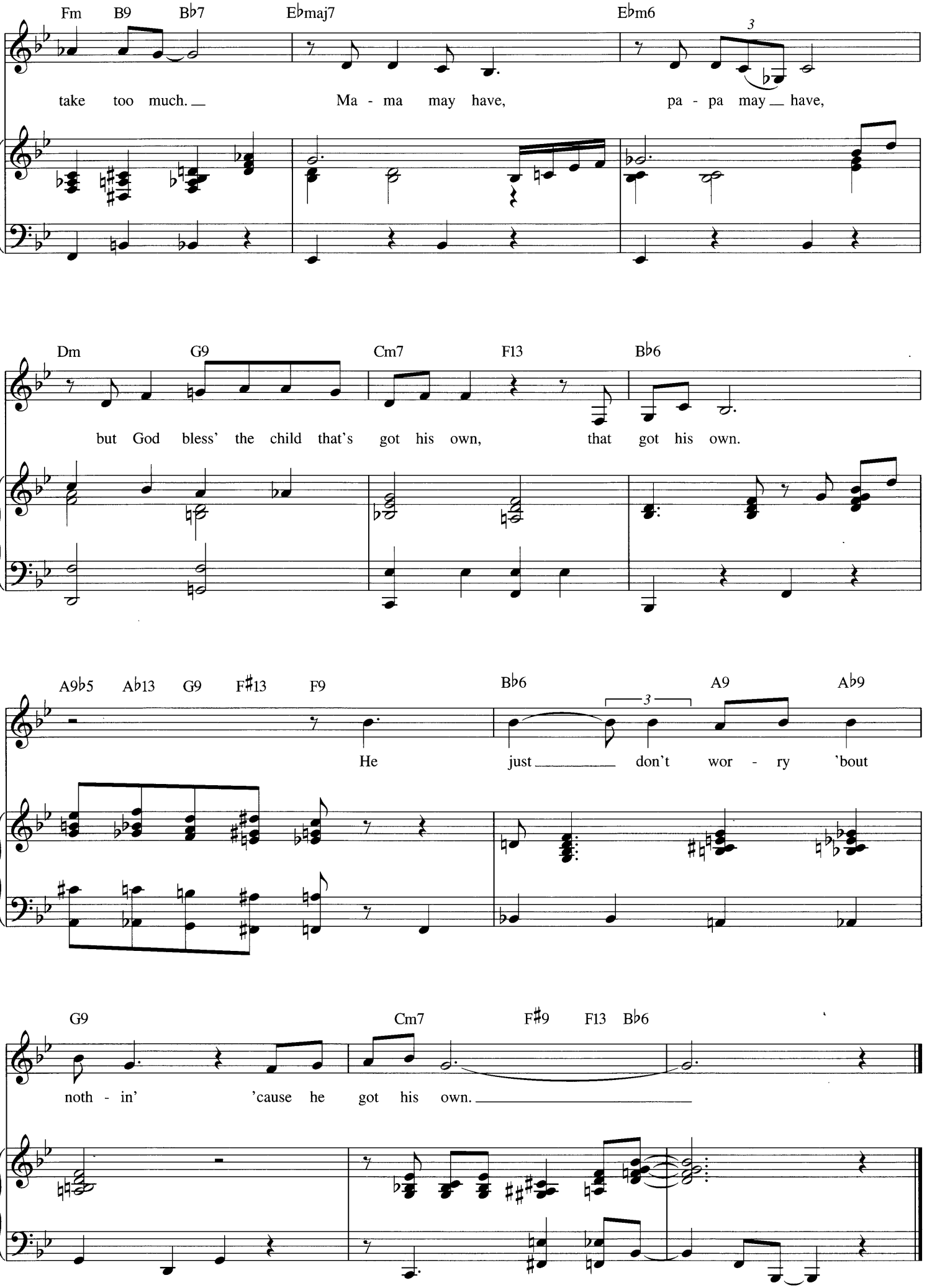

B♭6
A7
A♭maj7
G9♯11
F♯9♭13
F13
Cm
Cm/F
got his own.
Yeah, the
B♭maj9
B♭9
E♭6/9
B♭maj9
B♭9
E♭6/9
Fm
B♭9
strong gets more while the weak ones fade. Emp - ty pock - ets don't ev - er
Fm
B9
B♭9
E♭maj7
E♭m6
make the grade.
Ma - ma may have,
pa - pa may have,
B♭/D
G7♭9
Cm7
F9
B♭6
but God bless' the child that's got his own,
that got his own.

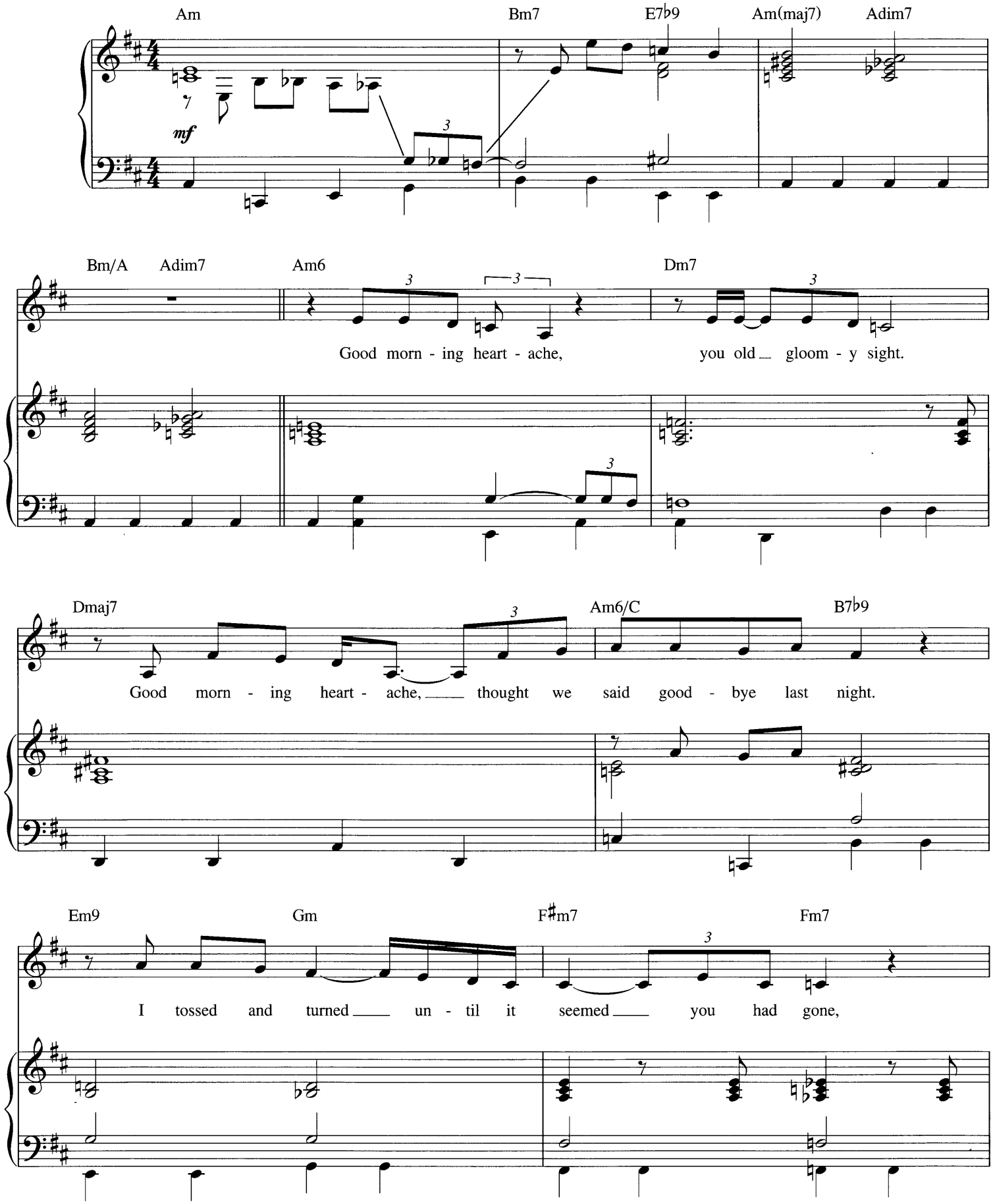

Bm7♭5 E7 Am7♭5 D7 Gm Gm(maj7) Gm7 Gm6
Mon - ey, you got lots o' friends,
Dm Em7 A7 D7♯5(♭9) Gm Gm(maj7)
crowd - in' 'round the door. When you're gone and
Gm7 G6 Dm7 G13 C F♯13 F13
spend - in' ends, they don't come no more. Rich
B♭maj9 B♭9 E♭6/9 B♭maj9 B♭9 E♭6/9 Fm B9 B♭9
re - la - tions give, crust of bread, and such. You can help your - self, but don't


Fm B9 B♭7 E♭maj7 E♭m6
take too much. Ma - ma may have, pa - pa may have,
Dm G9 Cm7 F13 B♭6
but God bless' the child that's got his own, that got his own.
A9♭5 A♭13 G9 F♯13 F9 B♭6 A9 A♭9
He just don't wor - ry 'bout
G9 Cm7 F♯9 F13 B♭6
noth - in' 'cause he got his own.

GOOD MORNING HEARTACHE

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

Moderately Slow (♩♫ = ♩3♪)



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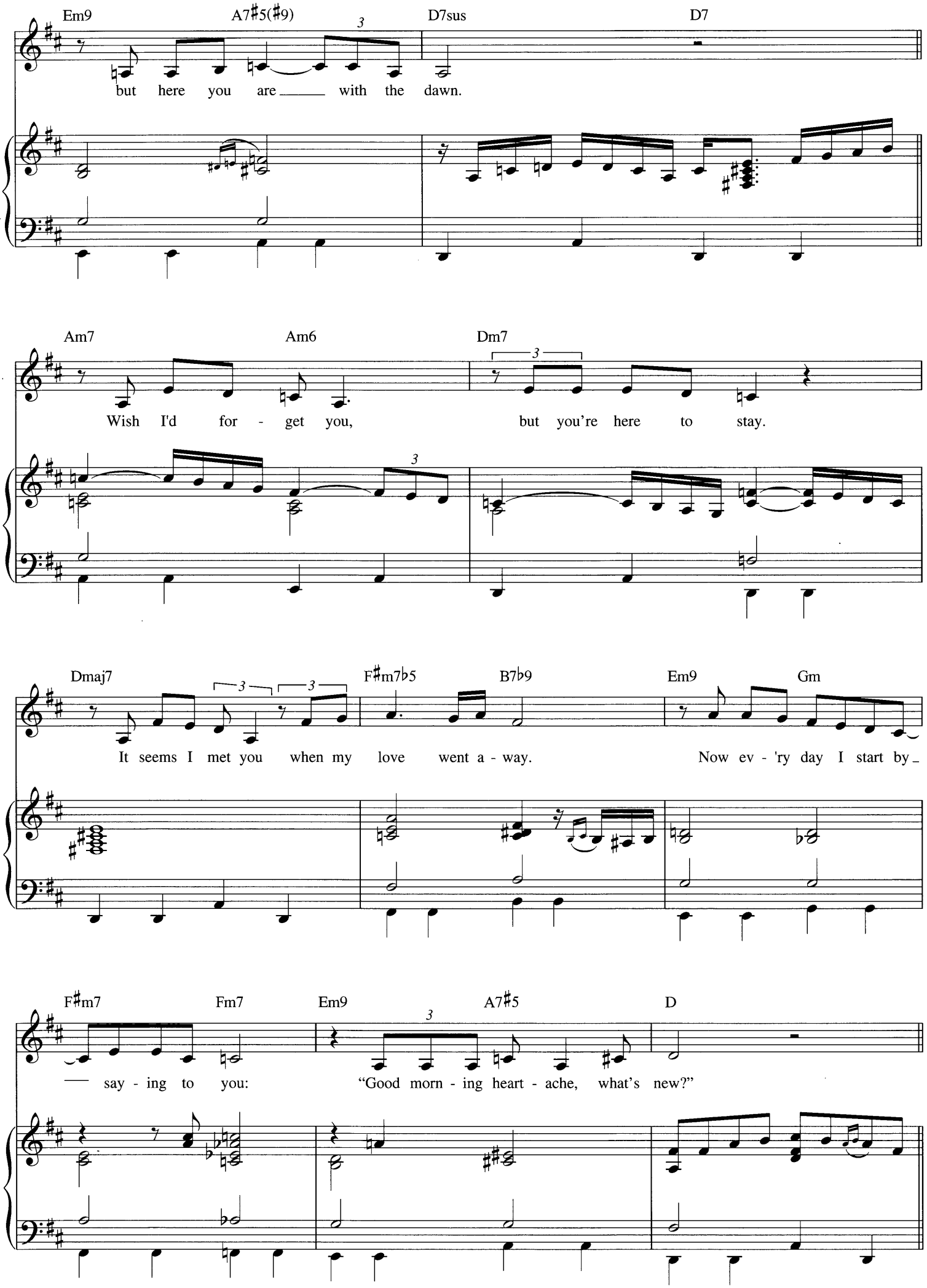
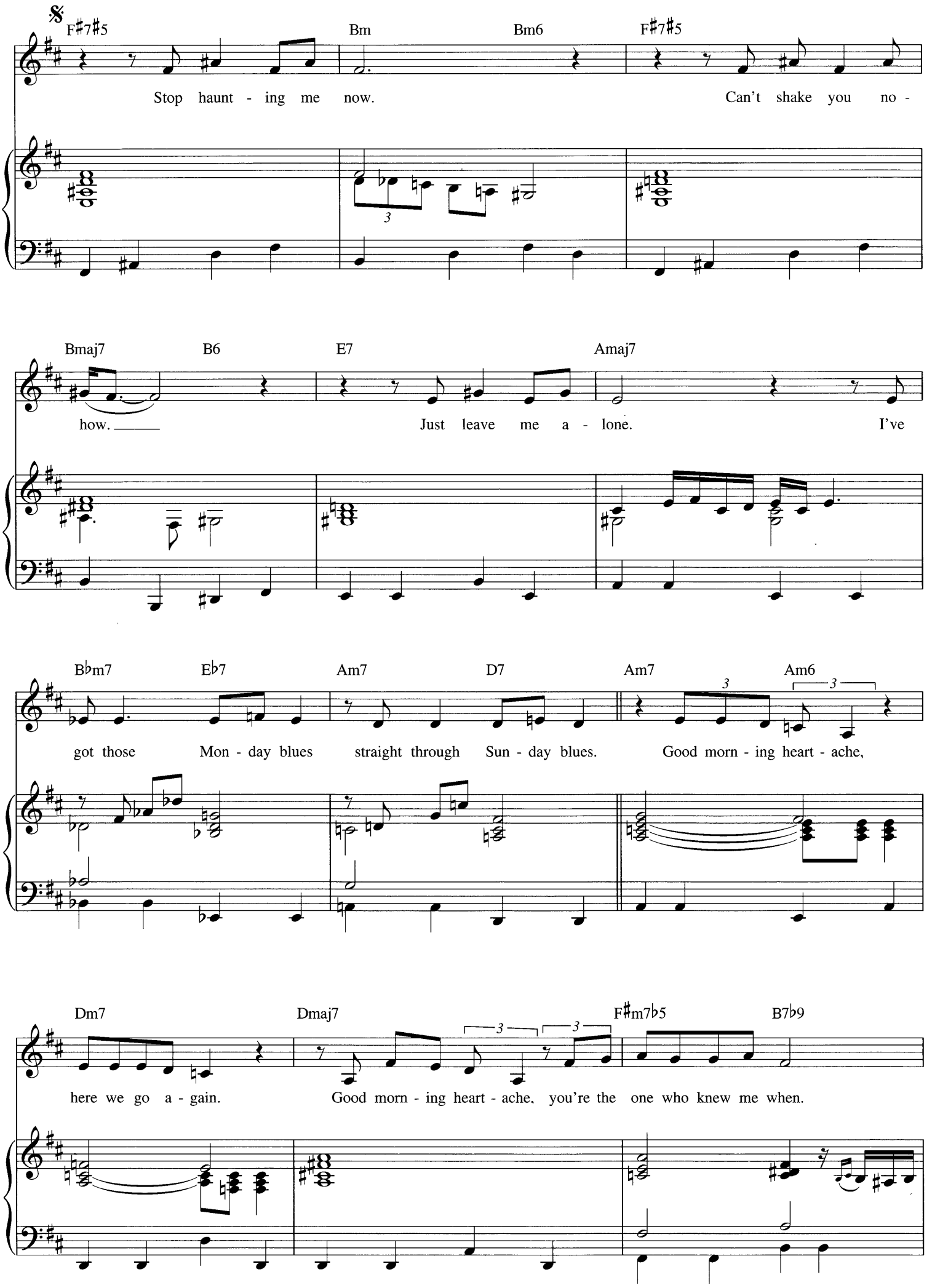
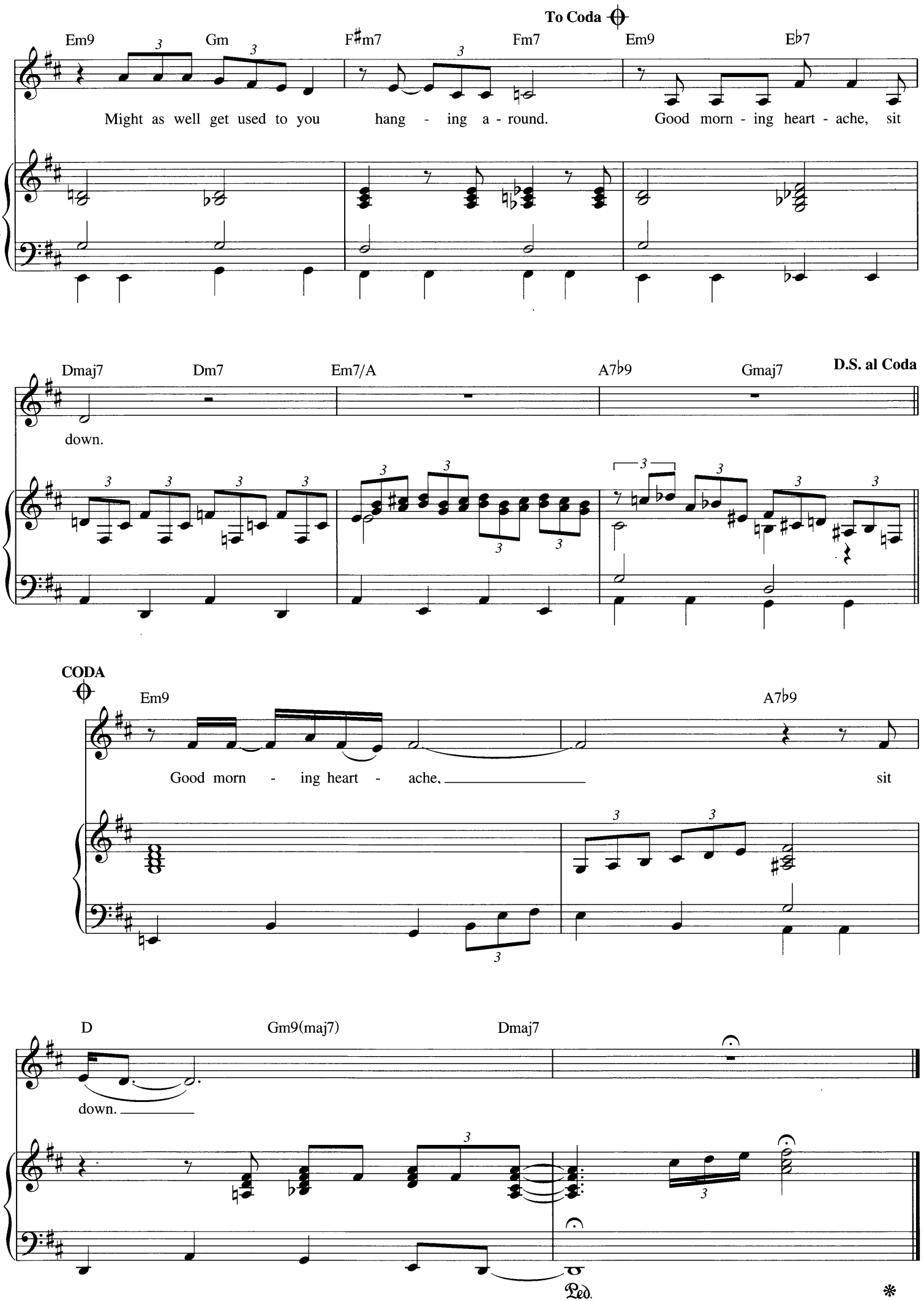

Em9
A7♯5(♯9)
D7sus
D7
but here you are with the dawn.
Am7
Am6
Dm7
Wish I'd for - get you, but you're here to stay.
Dmaj7
F♯m7♭5
B7♭9
Em9
Gm
It seems I met you when my love went a - way. Now ev - 'ry day I start by
F♯m7
Fm7
Em9
A7♯5
D
say - ing to you: "Good morn - ing heart - ache, what's new?"

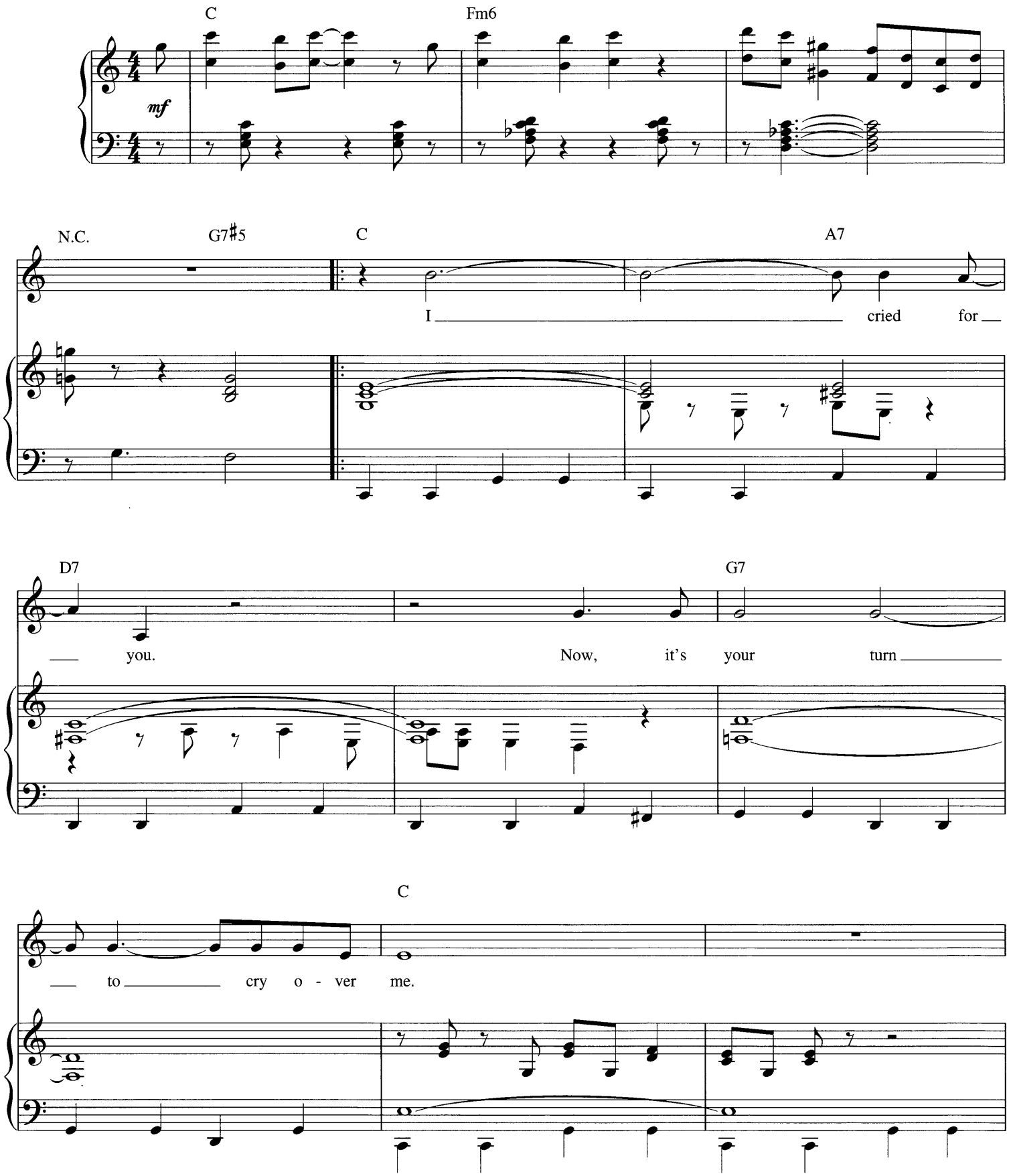

F♯7♯5
Bm
Bm6
F♯7♯5
Stop haunt - ing me now.
Can't shake you no -
Bmaj7
B6
E7
Amaj7
how.
Just leave me a - lone.
I've
B♭m7
E♭7
Am7
D7
Am7
Am6
got those Mon - day blues
straight through Sun - day blues.
Good morn - ing heart - ache,
Dm7
Dmaj7
F♯m7♭5
B7♭9
here we go a - gain.
Good morn - ing heart - ache, you're the one who knew me when.


To Coda
Em9
Gm
F♯m7
Fm7
Em9
E♭7
Might as well get used to you hang - ing a - round. Good morn - ing heart - ache, sit
Dmaj7
Dm7
Em7/A
A7♭9
Gmaj7
D.S. al Coda
down.
CODA
Em9
A7♭9
Good morn - ing heart - ache, sit
D
Gm9(maj7)
Dmaj7
down.
Ped.
*

I CRIED FOR YOU

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

Moderately fast (♩♩ = ♩³♪)



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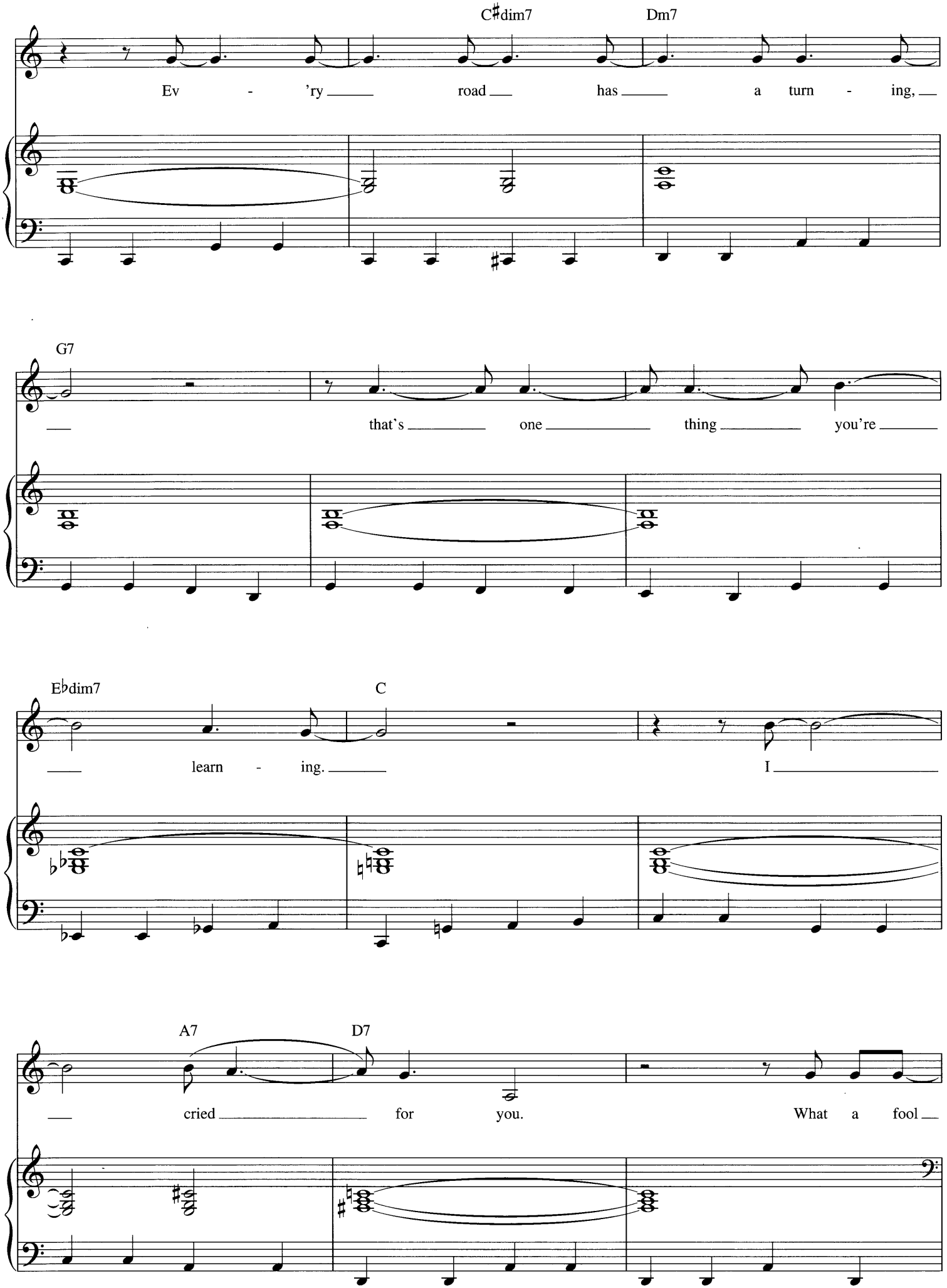
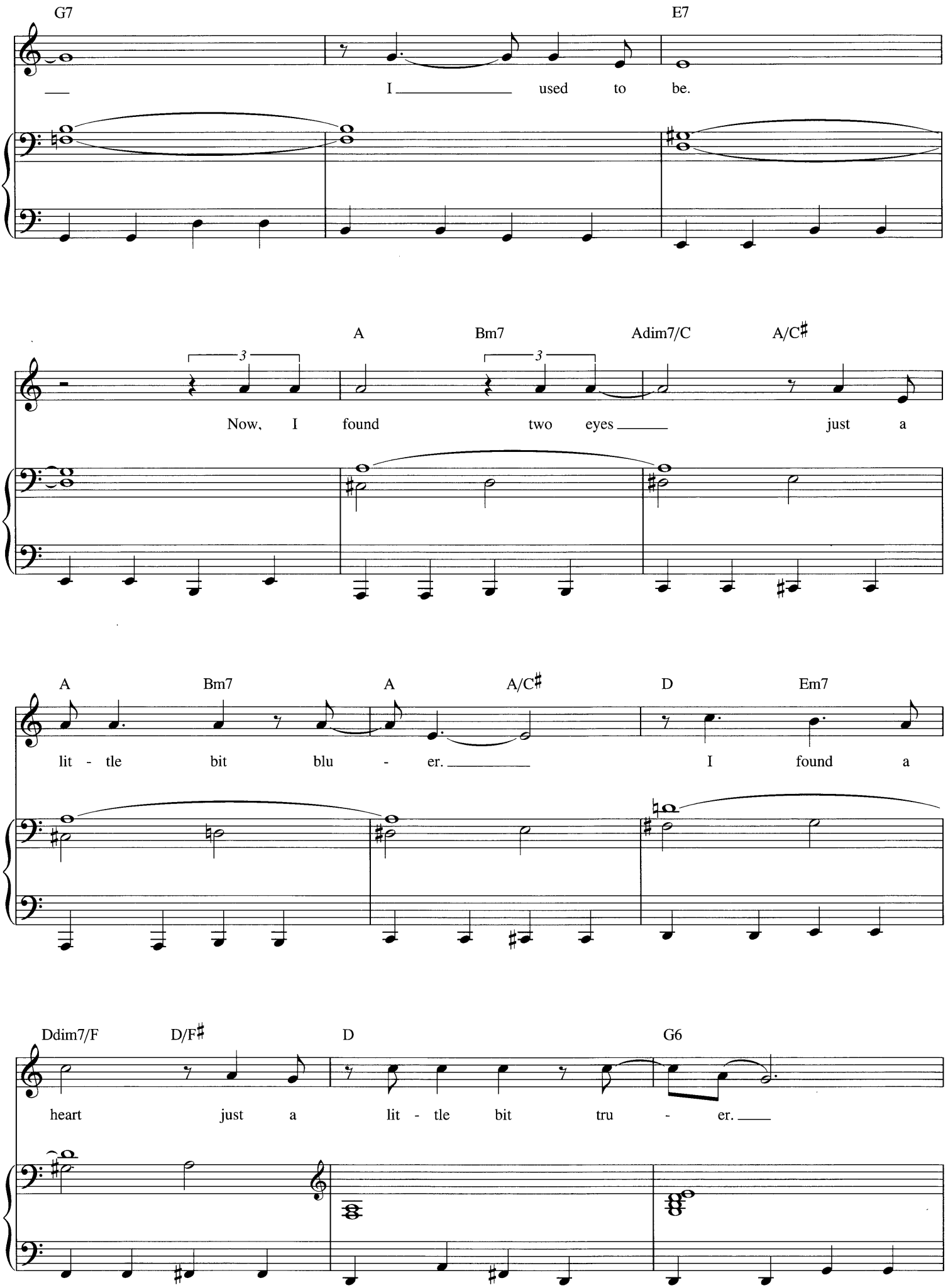
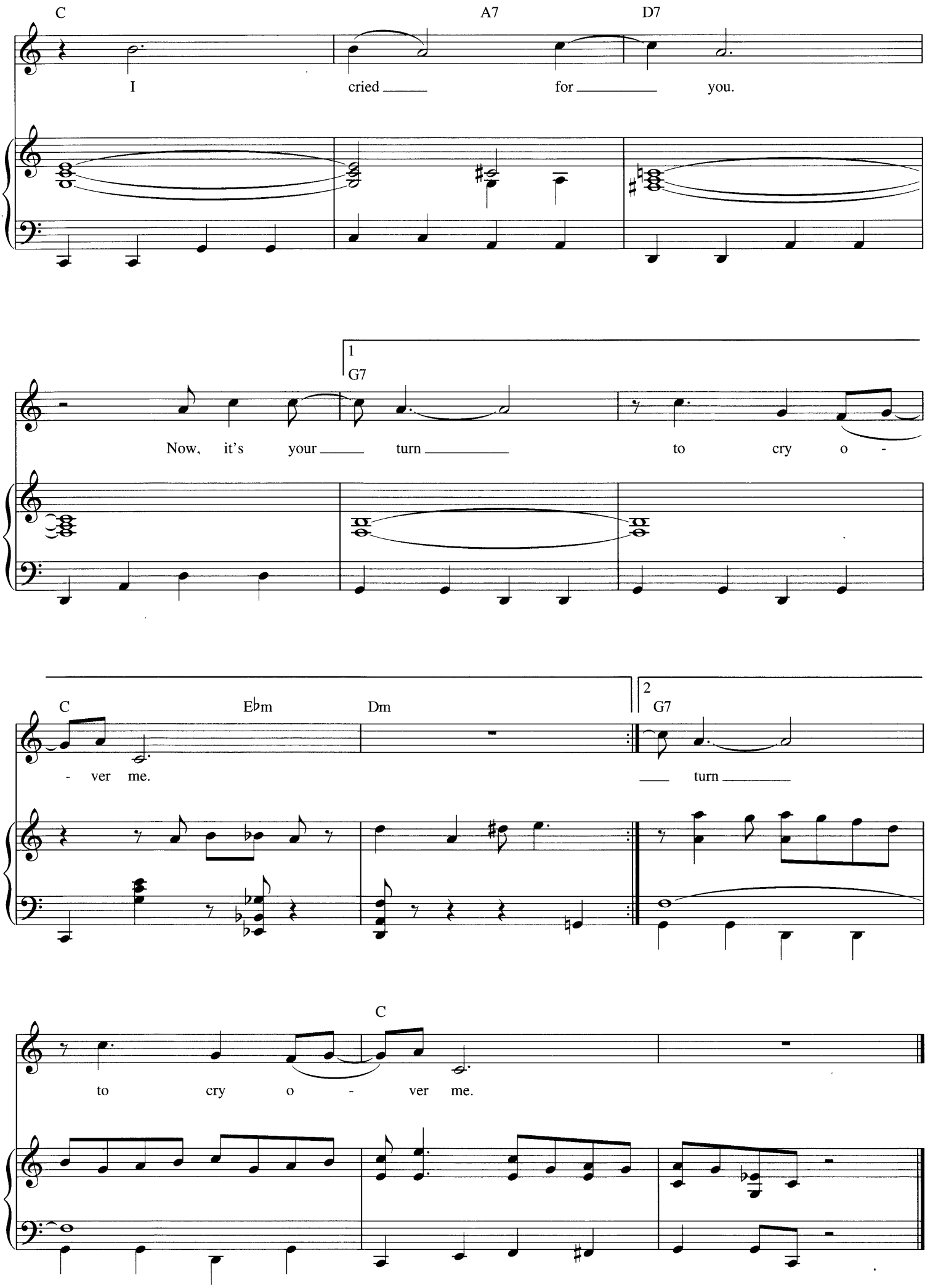

C♯dim7
Dm7
Ev - 'ry road has a turn - ing,
G7
that's one thing you're
E♭dim7
C
learn - ing.
I
A7
D7
cried for you.
What a fool

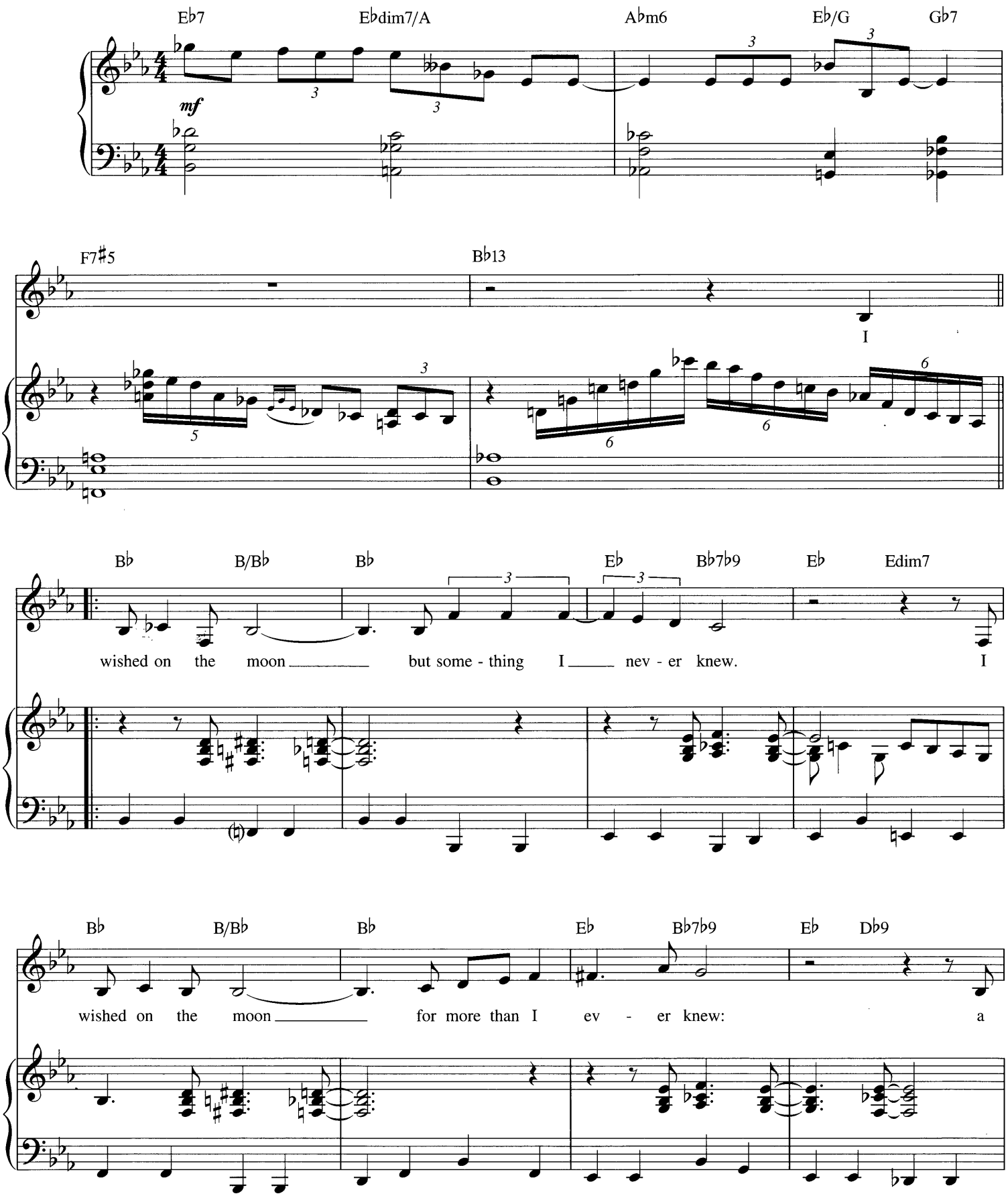

G7
E7
I used to be.
A
Bm7
Adim7/C
A/C♯
Now, I found two eyes just a
A
Bm7
A
A/C♯
D
Em7
lit - tle bit blu - er. I found a
Ddim7/F
D/F♯
D
G6
heart just a lit - tle bit tru - er.


C
A7
D7
I cried for you.
1
G7
Now, it's your turn to cry o -
C
Eb m
Dm
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 (♩♩ = ♩³♪)



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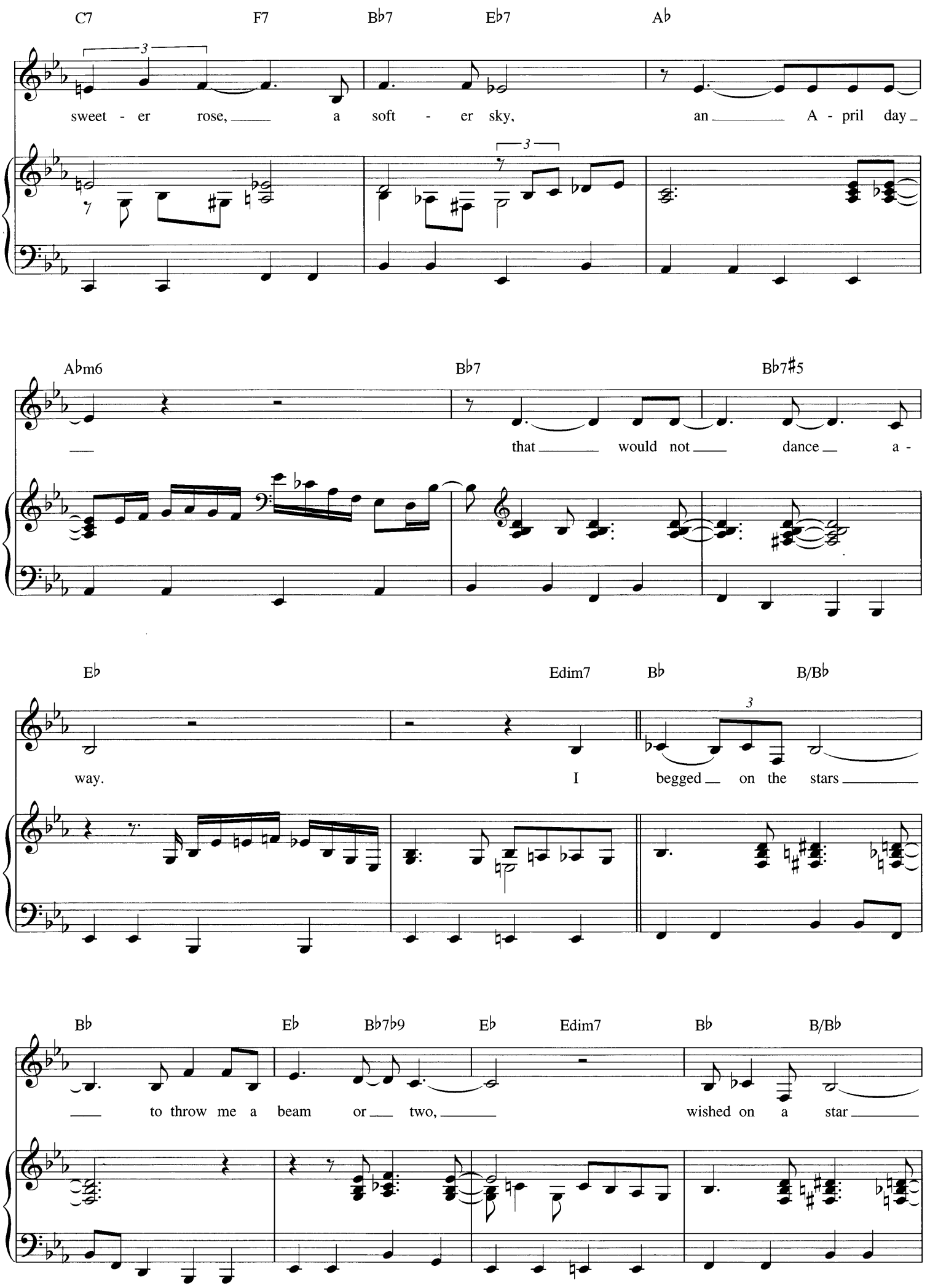
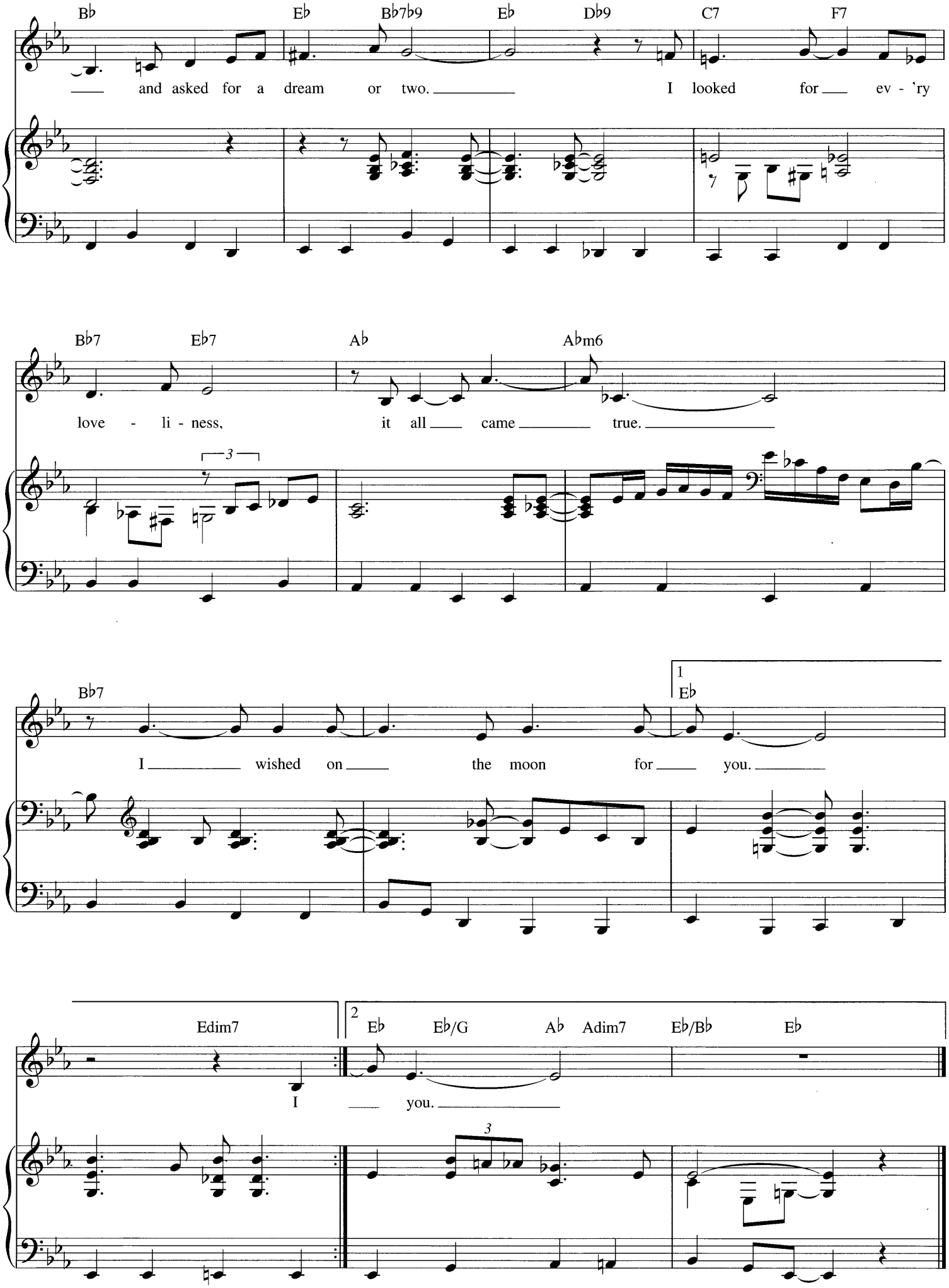
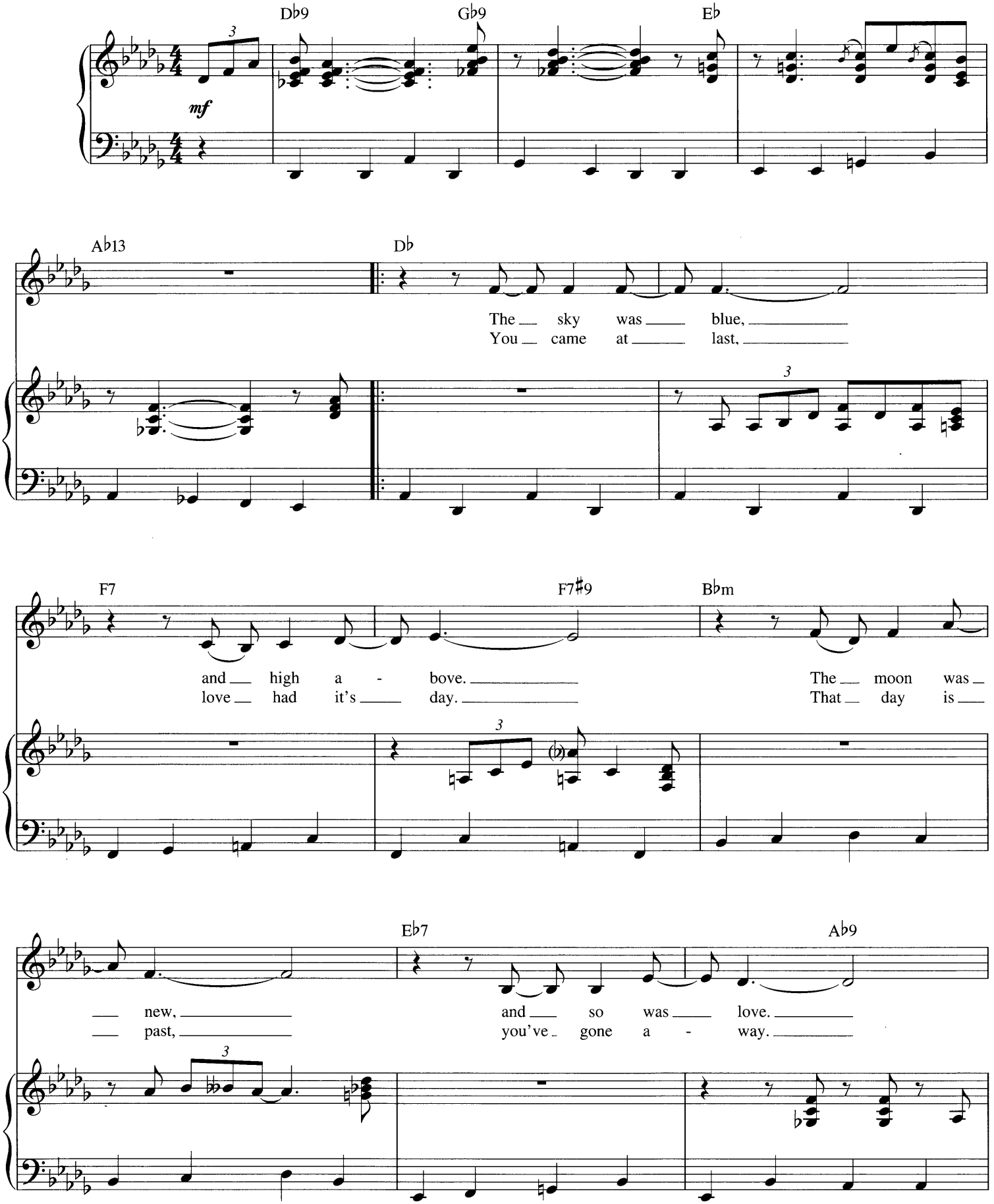

C7 F7 B♭7 E♭7 A♭
sweet - er rose, a soft - er sky, an A - pril day
A♭m6 B♭7 B♭7♯5
that would not dance a -
E♭ Edim7 B♭ B/B♭
way. I begged on the stars
B♭ E♭ B♭7♭9 E♭ Edim7 B♭ B/B♭
to throw me a beam or two, wished on a star


B♭ E♭ B♭7♭9 E♭ D♭9 C7 F7
and asked for a dream or two. I looked for ev - 'ry
B♭7 E♭7 A♭ A♭m6
love - li - ness, it all came true.
3
B♭7
1
E♭
I wished on the moon for you.
Edim7
2
E♭ E♭/G A♭ Adim7 E♭/B♭ E♭
I you.
3

LOVER, COME BACK TO ME

Lyrics by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately Fast Swing (=)



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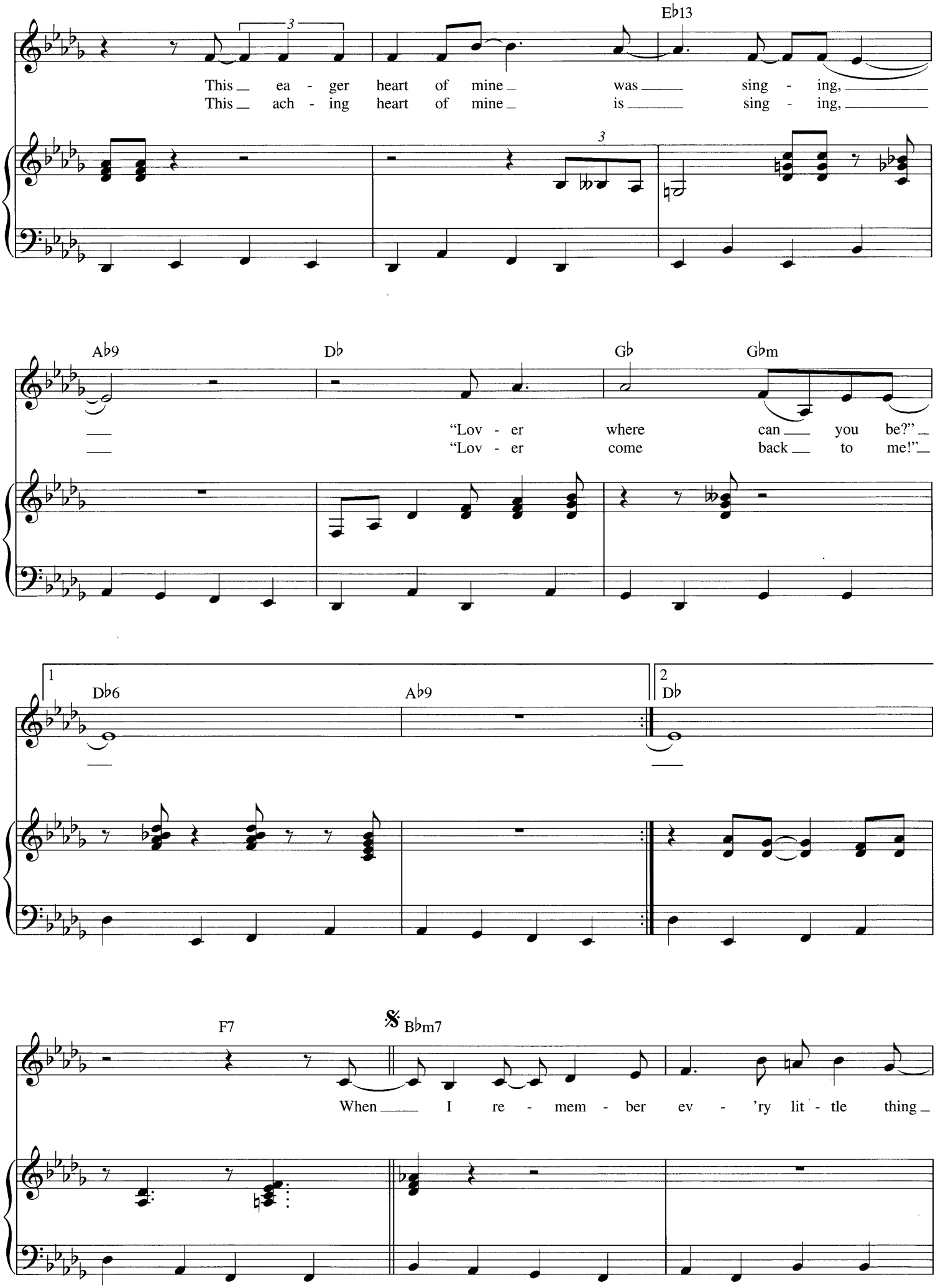
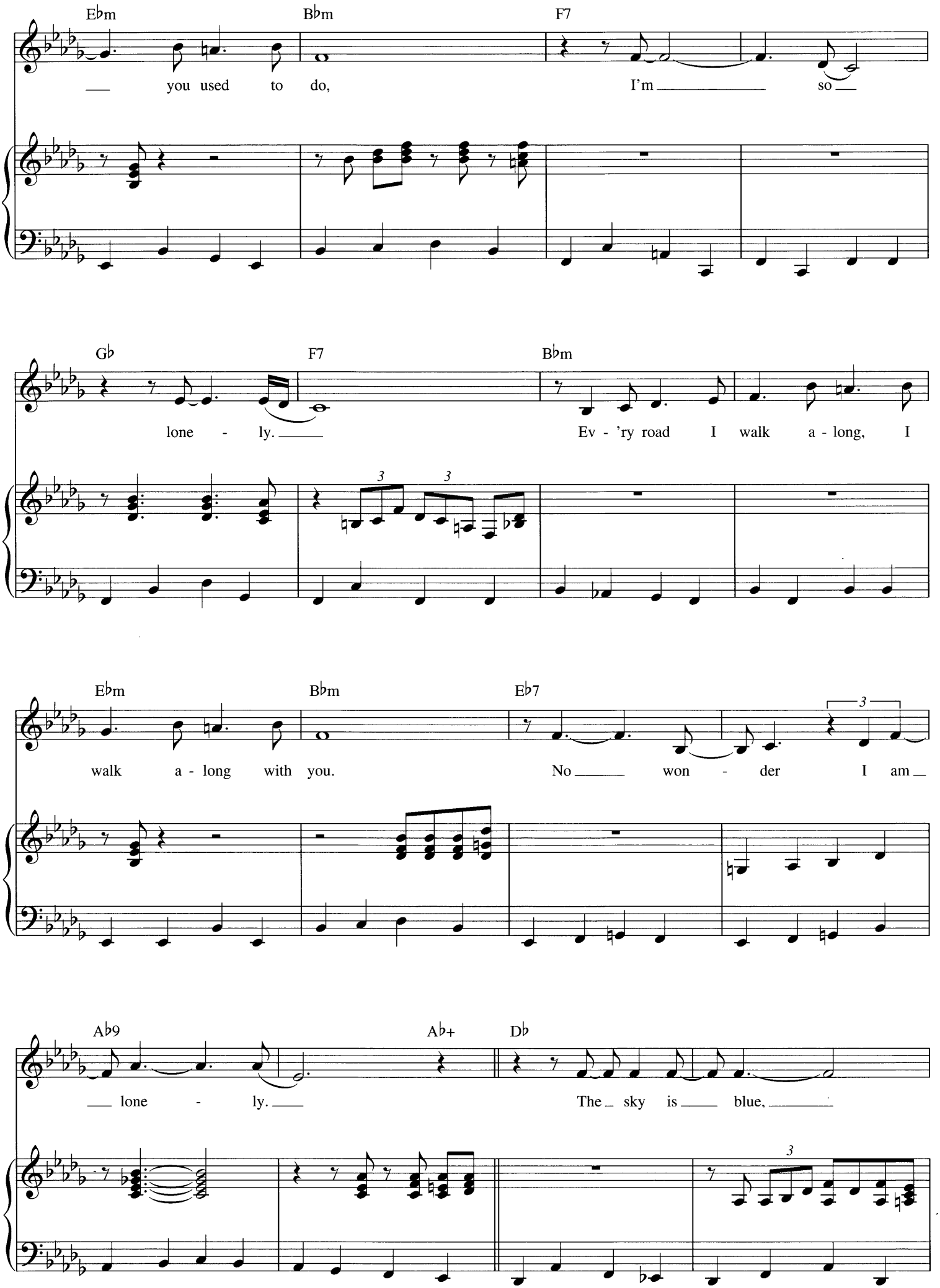
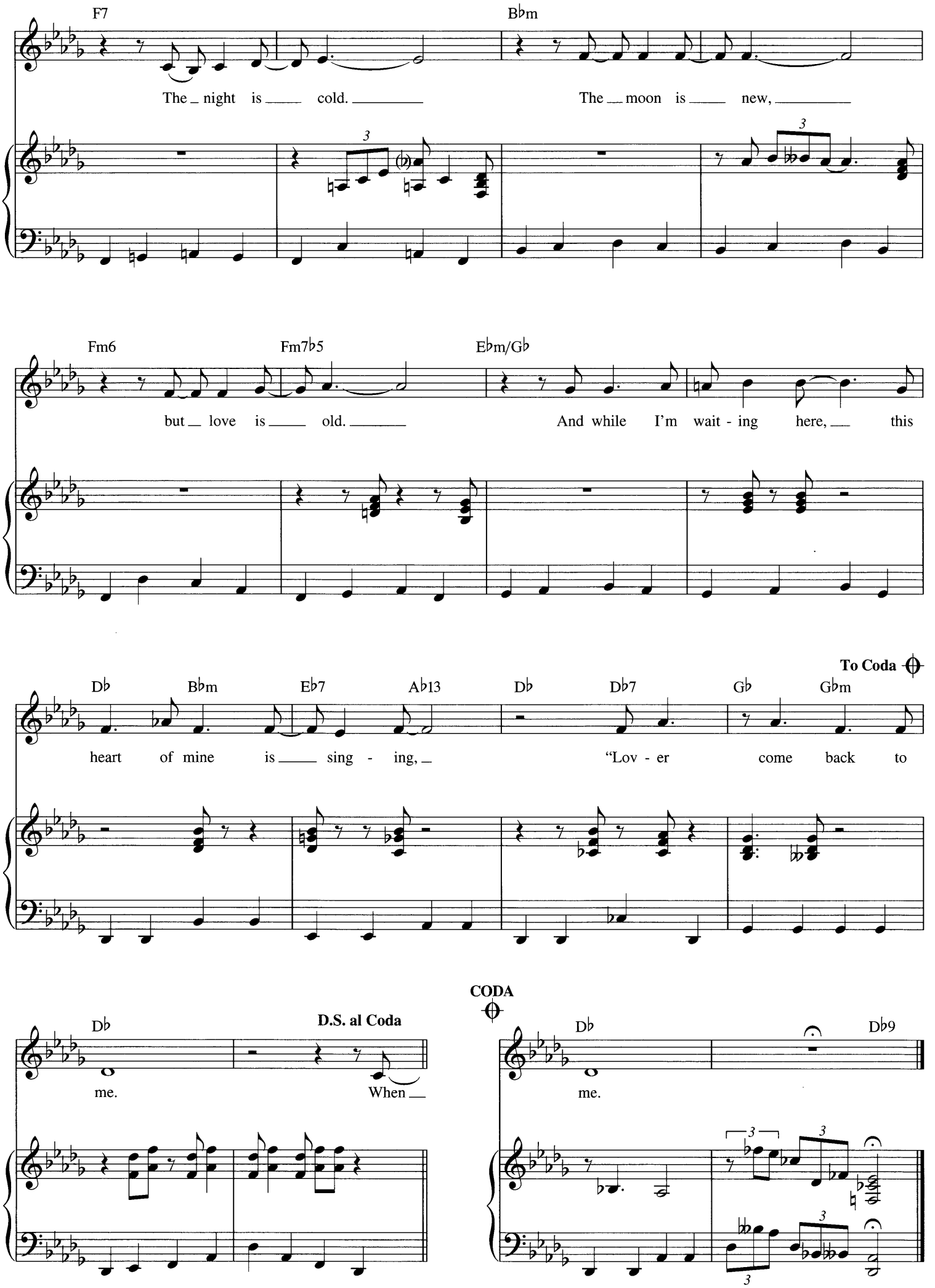

Eb13
This ea - ger heart of mine was sing - ing,
This ach - ing heart of mine is sing - ing,
Ab9
Db
Gb
Gbm
"Lov - er where can you be?"
"Lov - er come back to me!"
1
Db6
Ab9
2
Db
F7
Bbm7
When I re - mem - ber ev - 'ry lit - tle thing

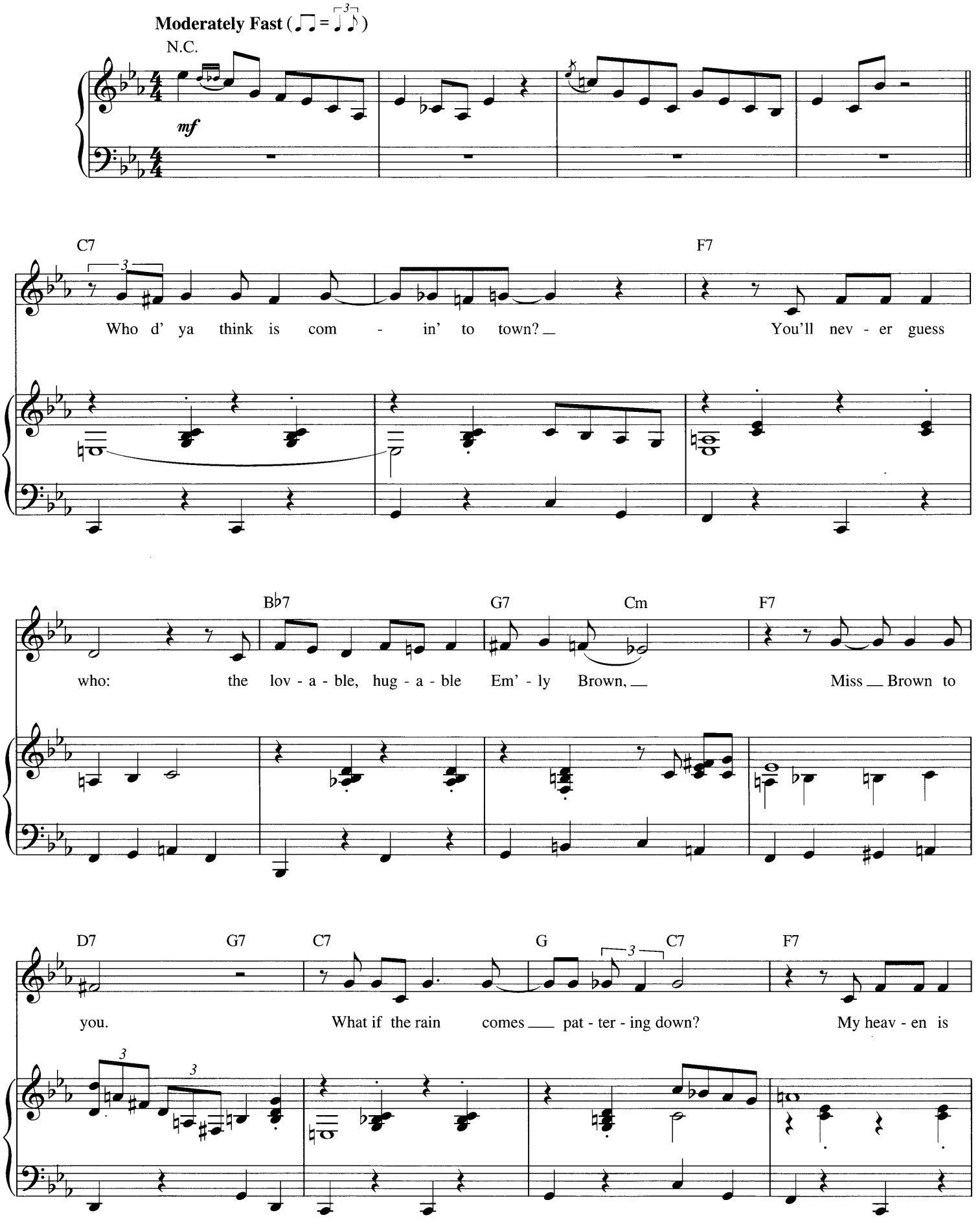

Eb m
Bb m
F7
you used to do,
I'm so
Gb
F7
Bb m
lone - ly.
Ev - 'ry road I walk a - long, I
Eb m
Bb m
Eb7
walk a - long with you.
No won - der I am
Ab9
Ab+
Db
lone - ly.
The sky is blue,


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
To Coda
Db
Bbm
Eb7
Ab13
Db
Db7
Gb
Gbm
heart of mine is sing - ing,
"Lov - er come back to
D.S. al Coda
Db
me.
When
CODA
Db
Db9
me.

MISS BROWN TO YOU

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

Moderately Fast (=)



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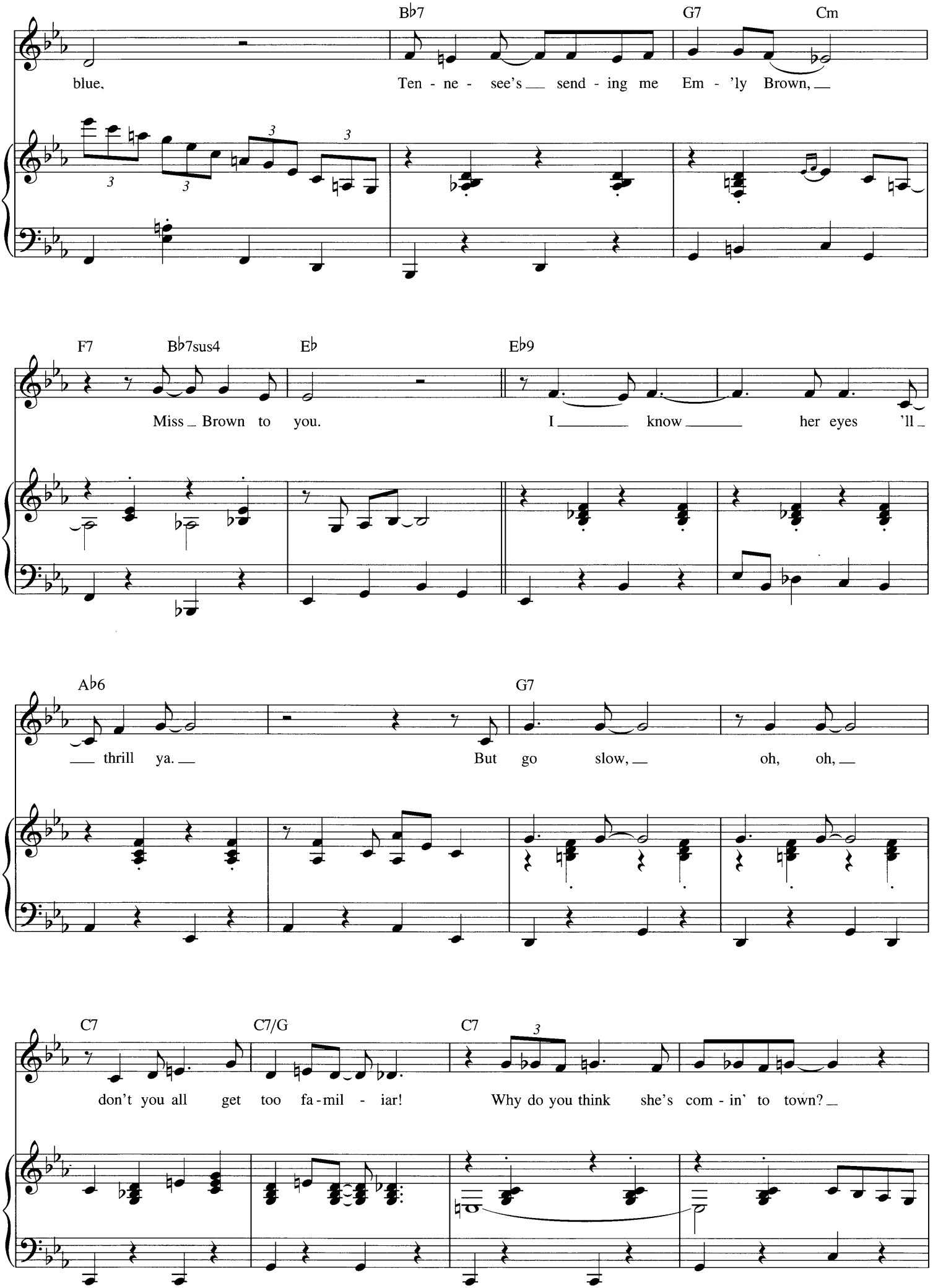
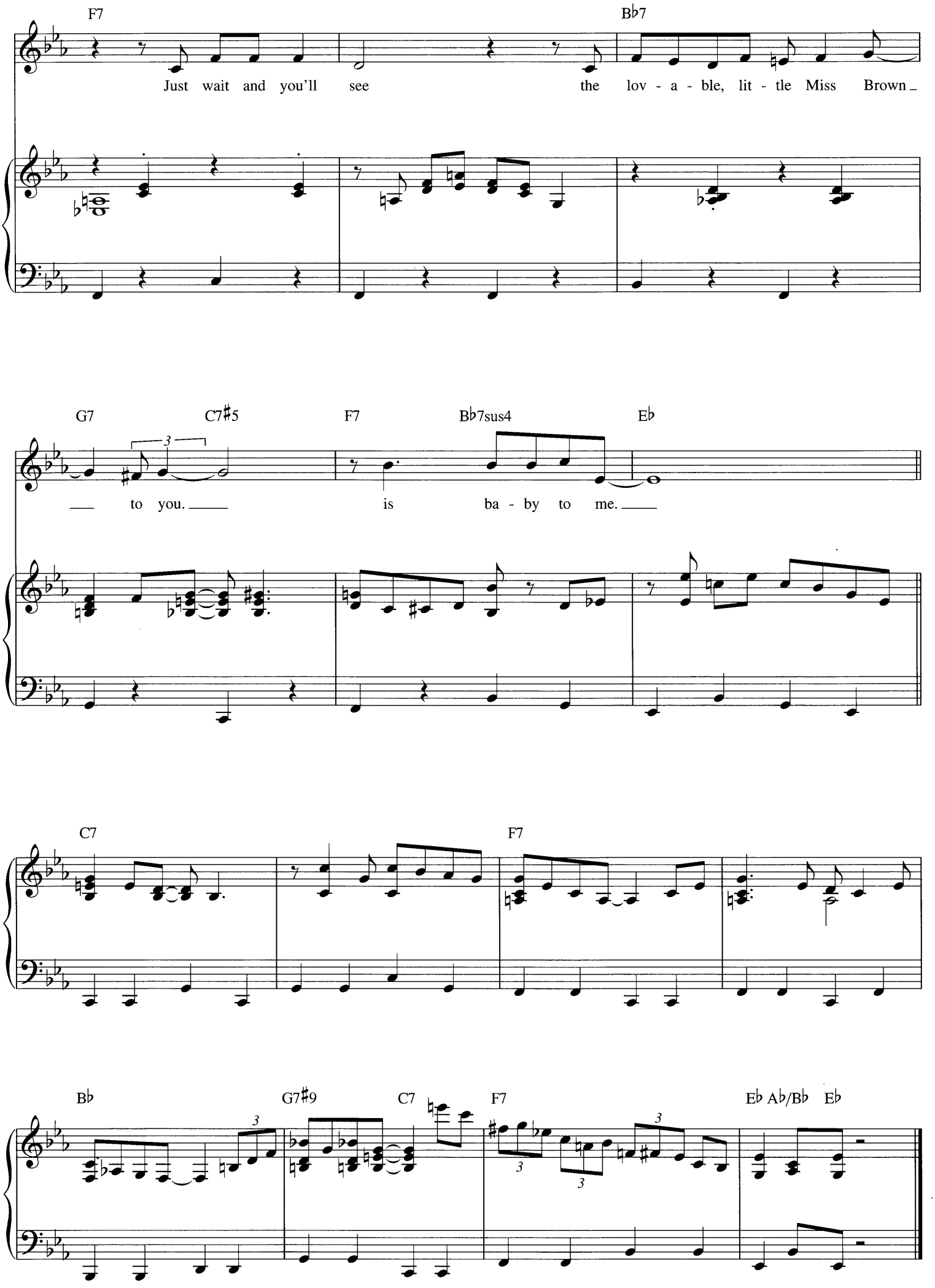
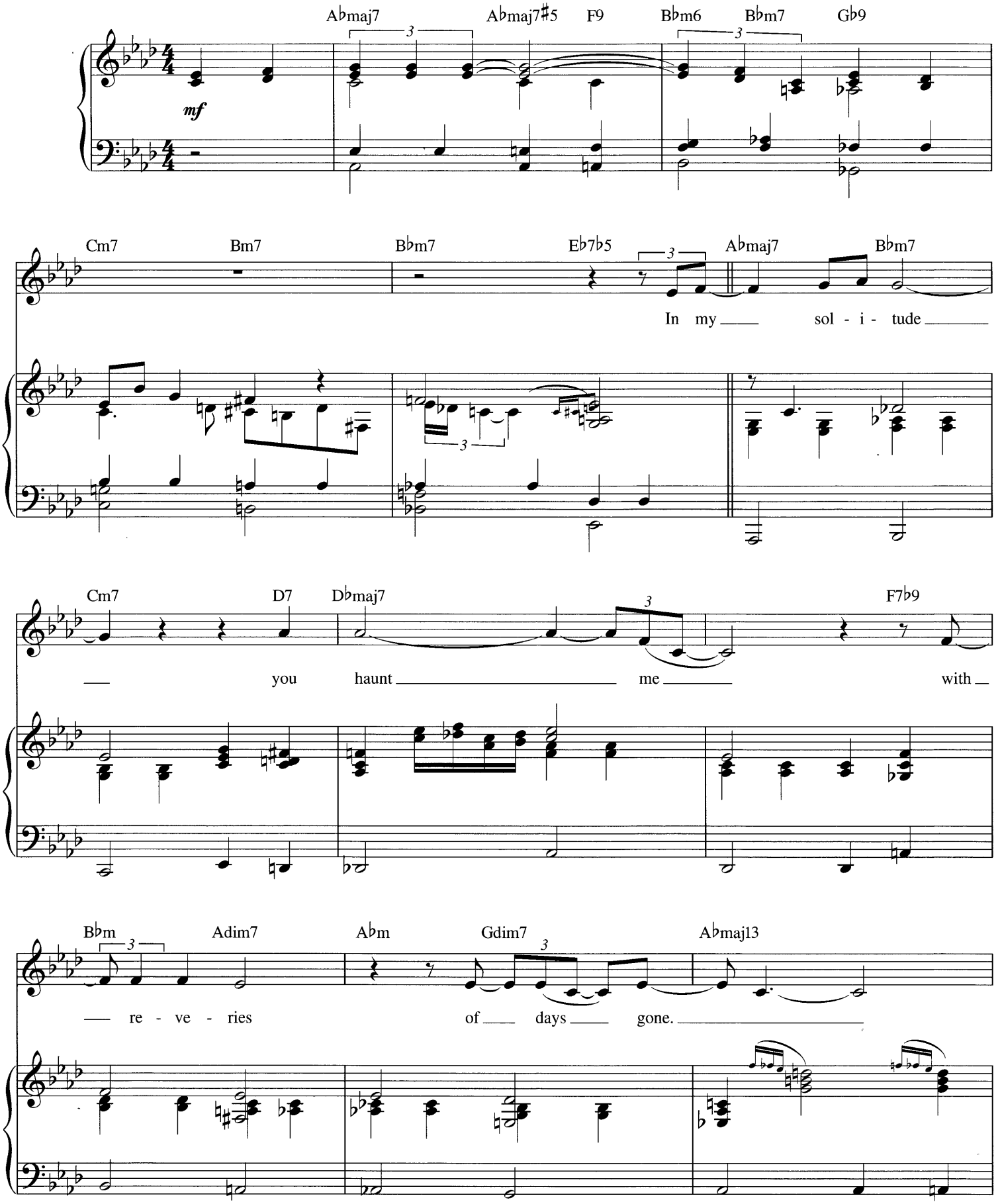

B♭7
G7
Cm
blue,
Ten - ne - see's send - ing me Em - 'ly Brown,
F7
B♭7sus4
E♭
E♭9
Miss Brown to you.
I know her eyes 'll
A♭6
G7
thrill ya.
But go slow, oh, oh,
C7
C7/G
C7
don't you all get too fa-mil - iar!
Why do you think she's com - in' to town?


F7
Bb7
Just wait and you'll see the lov - a - ble, lit - tle Miss Brown
G7
C7#5
F7
Bb7sus4
Eb
to you.
is ba - by to me.
C7
F7
Bb
G7#9
C7
F7
Eb Ab/Bb Eb

SOLITUDE

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

Moderately (♩♩ = ♩³♪)



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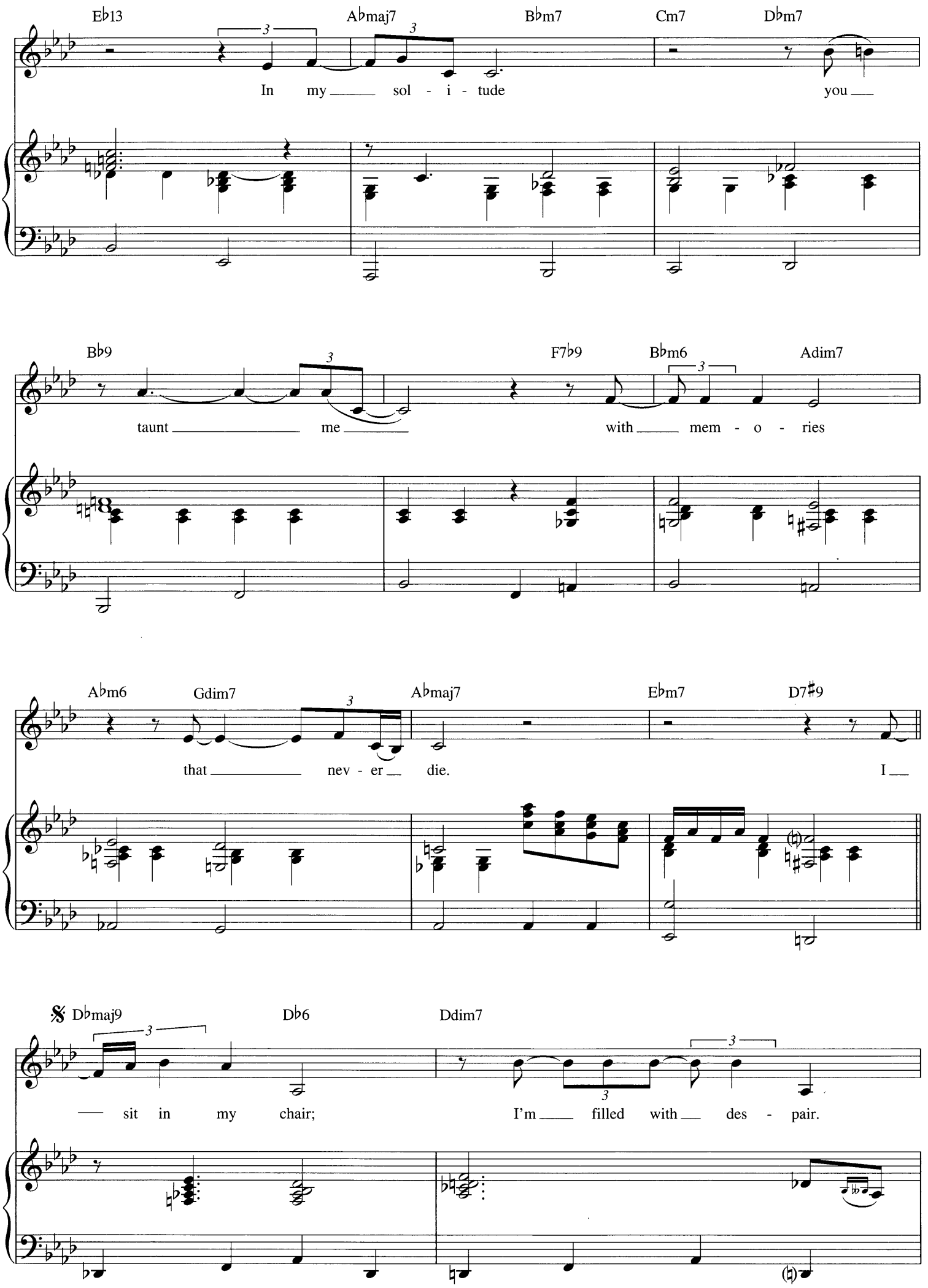
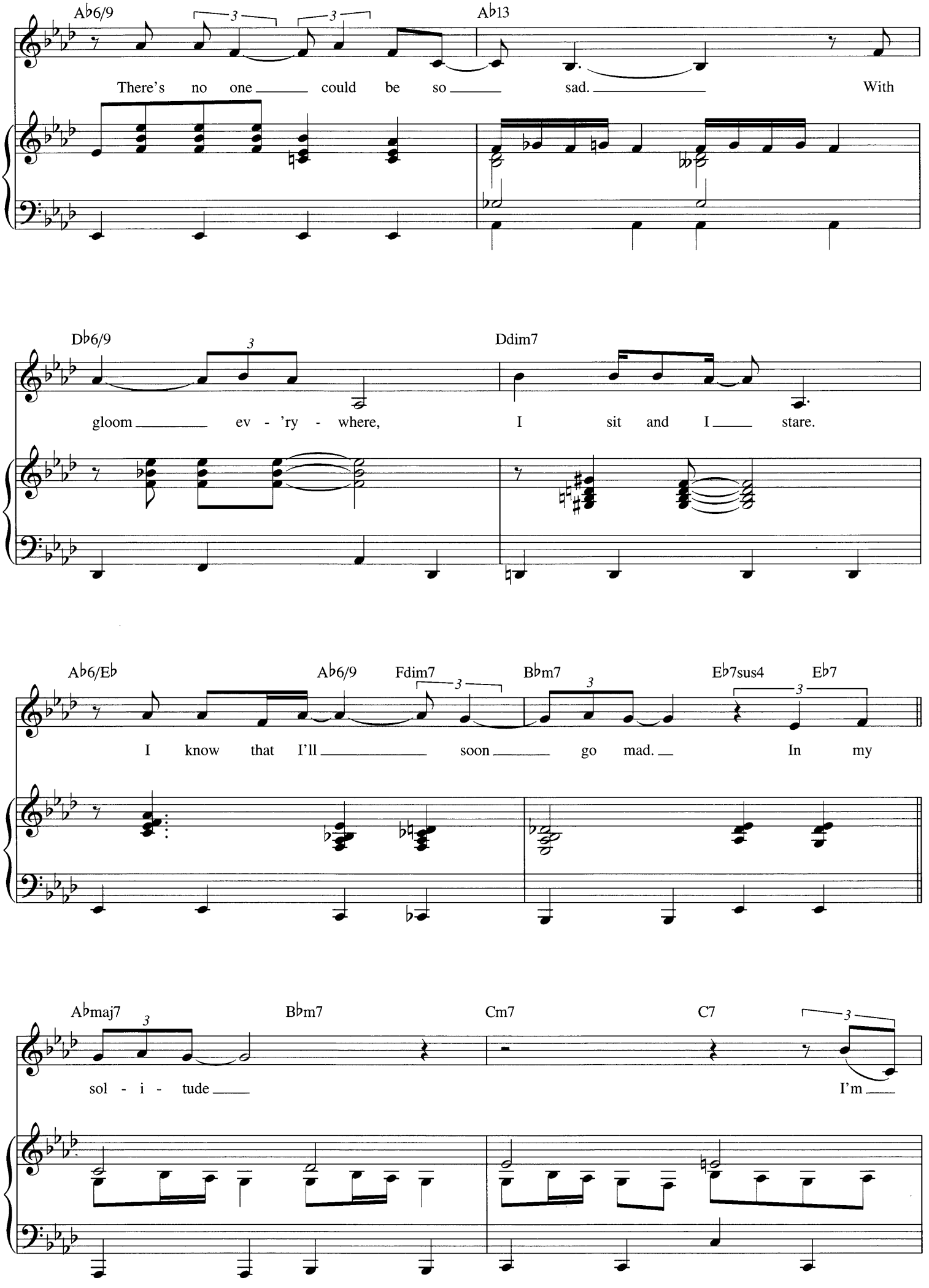
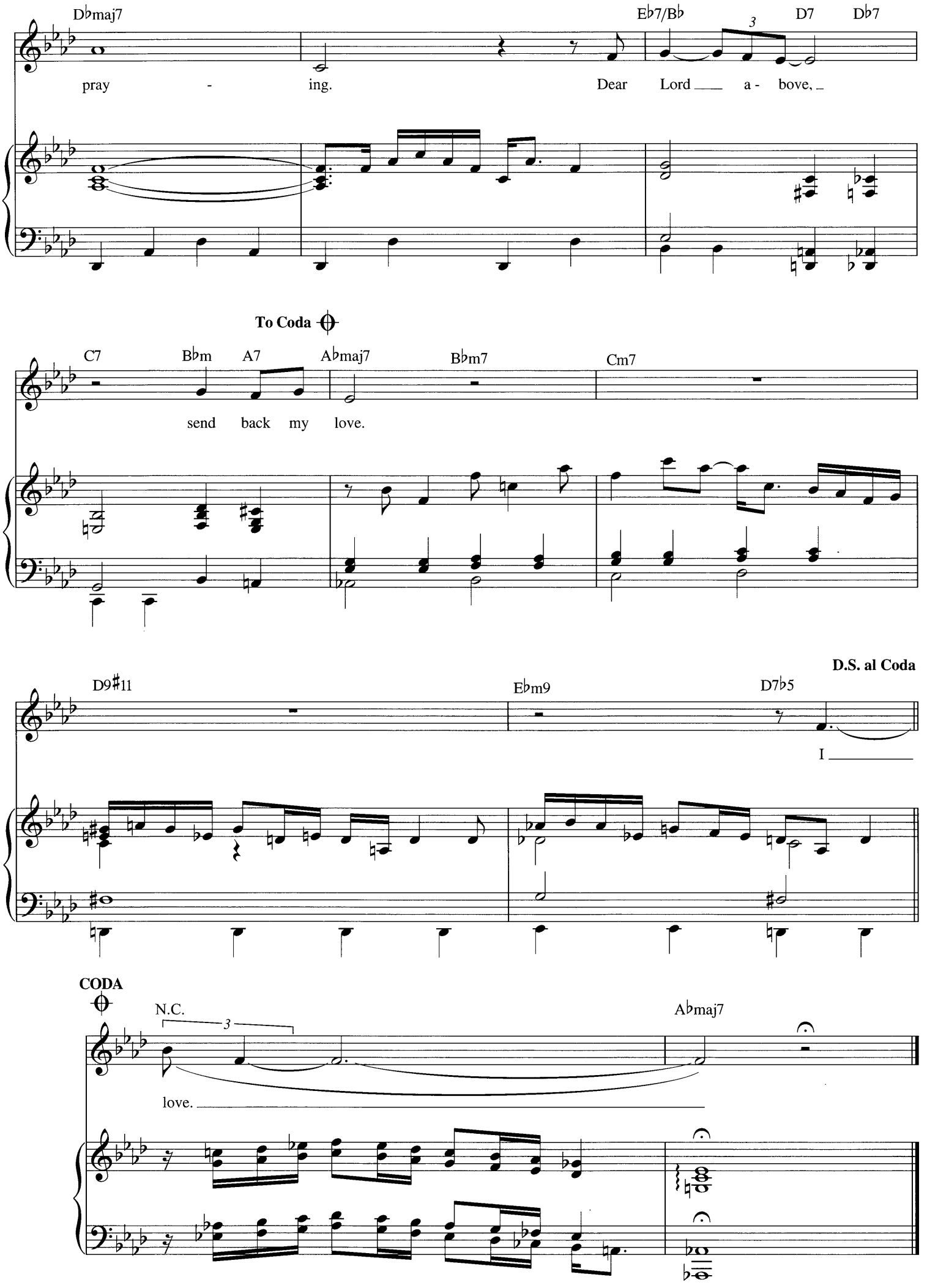
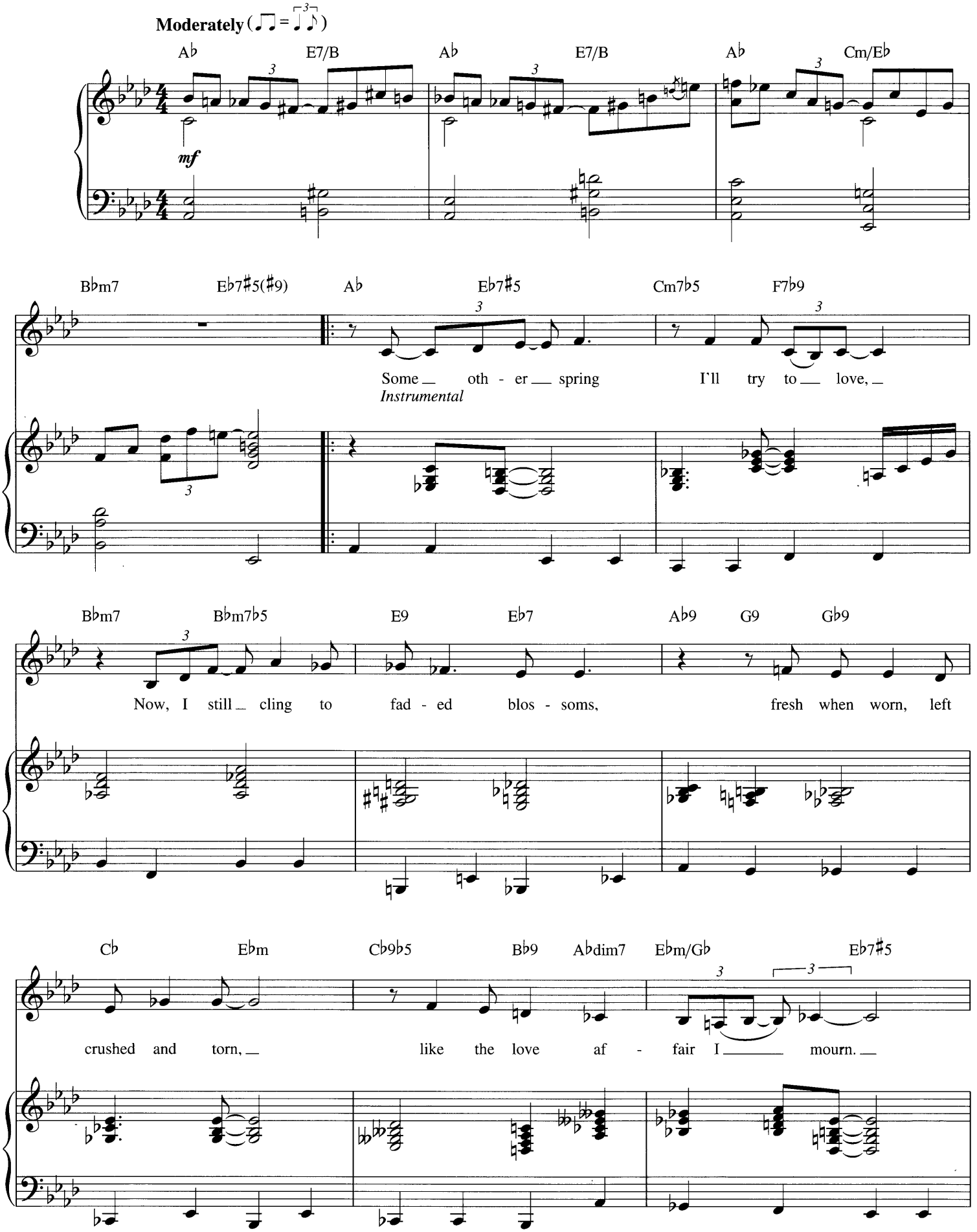

E♭13
A♭maj7
B♭m7
Cm7
D♭m7
In my sol - i - tude you
B♭9
F7♭9
B♭m6
Adim7
taunt me with mem - o - ries
A♭m6
Gdim7
A♭maj7
E♭m7
D7♯9
that nev - er die. I
𝄋 D♭maj9
D♭6
Ddim7
sit in my chair; I'm filled with des - pair.


Ab6/9
Ab13
There's no one could be so sad. With
Db6/9
Ddim7
gloom ev - 'ry - where, I sit and I stare.
Ab6/Eb
Ab6/9
Fdim7
Bbm7
Eb7sus4
Eb7
I know that I'll soon go mad. In my
Abmaj7
Bbm7
Cm7
C7
sol - i - tude
I'm


Dbmaj7
Eb7/Bb
D7
Db7
pray - ing. Dear Lord a - bove,
To Coda
C7
Bbm
A7
Abmaj7
Bbm7
Cm7
send back my love.
D.S. al Coda
D9#11
Ebm9
D7b5
I
CODA
N.C.
Abmaj7
love.

SOME OTHER SPRING

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



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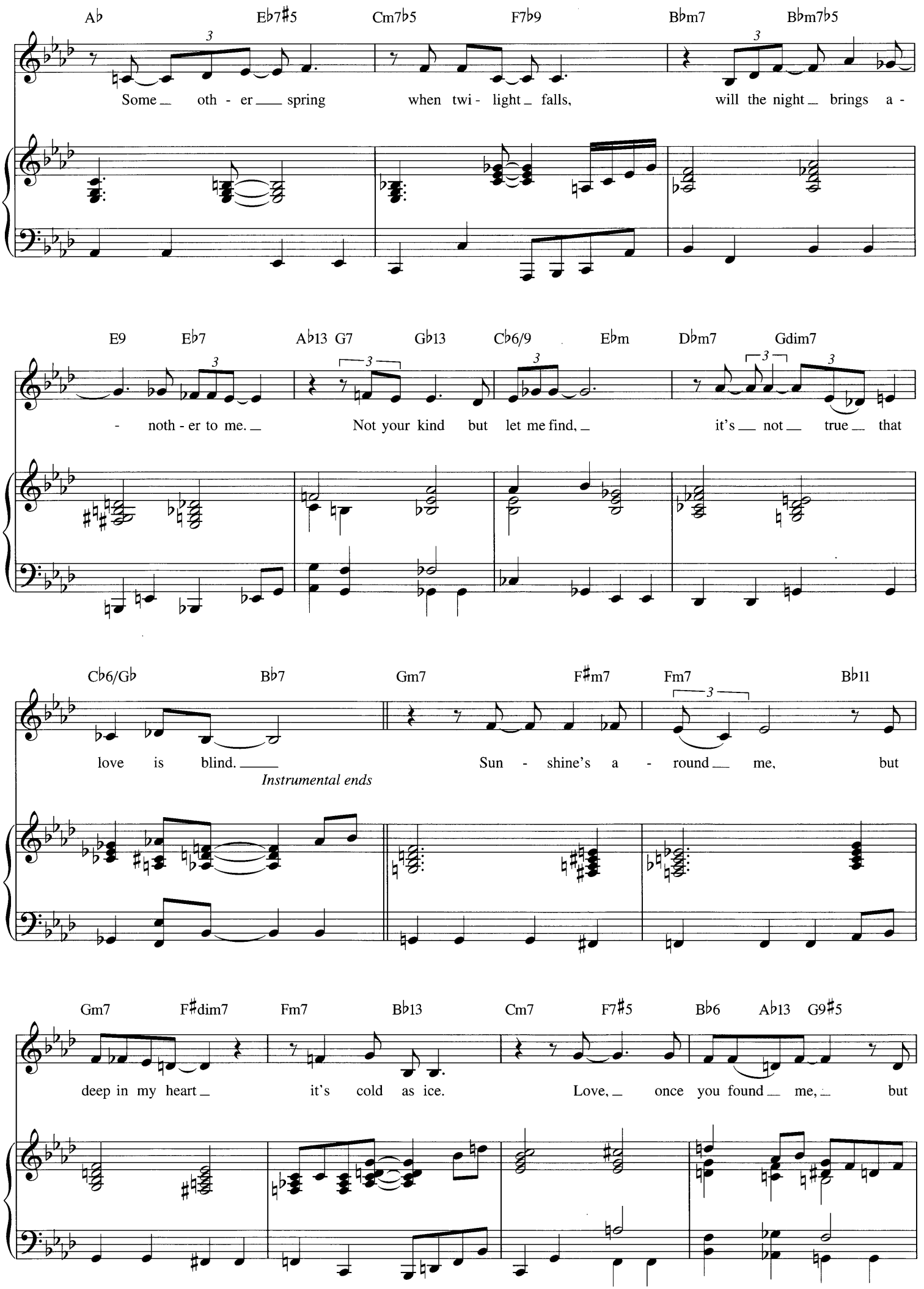
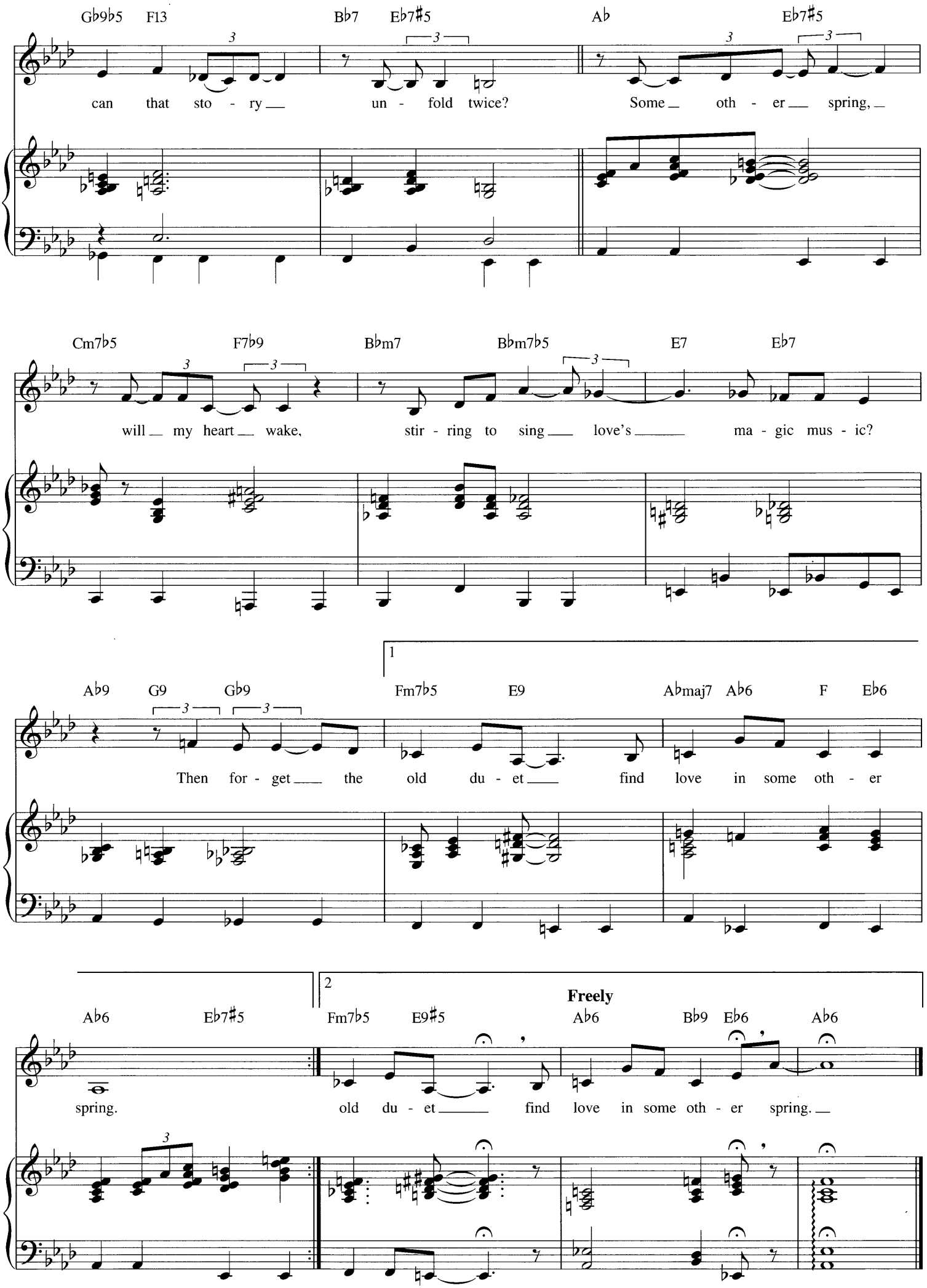
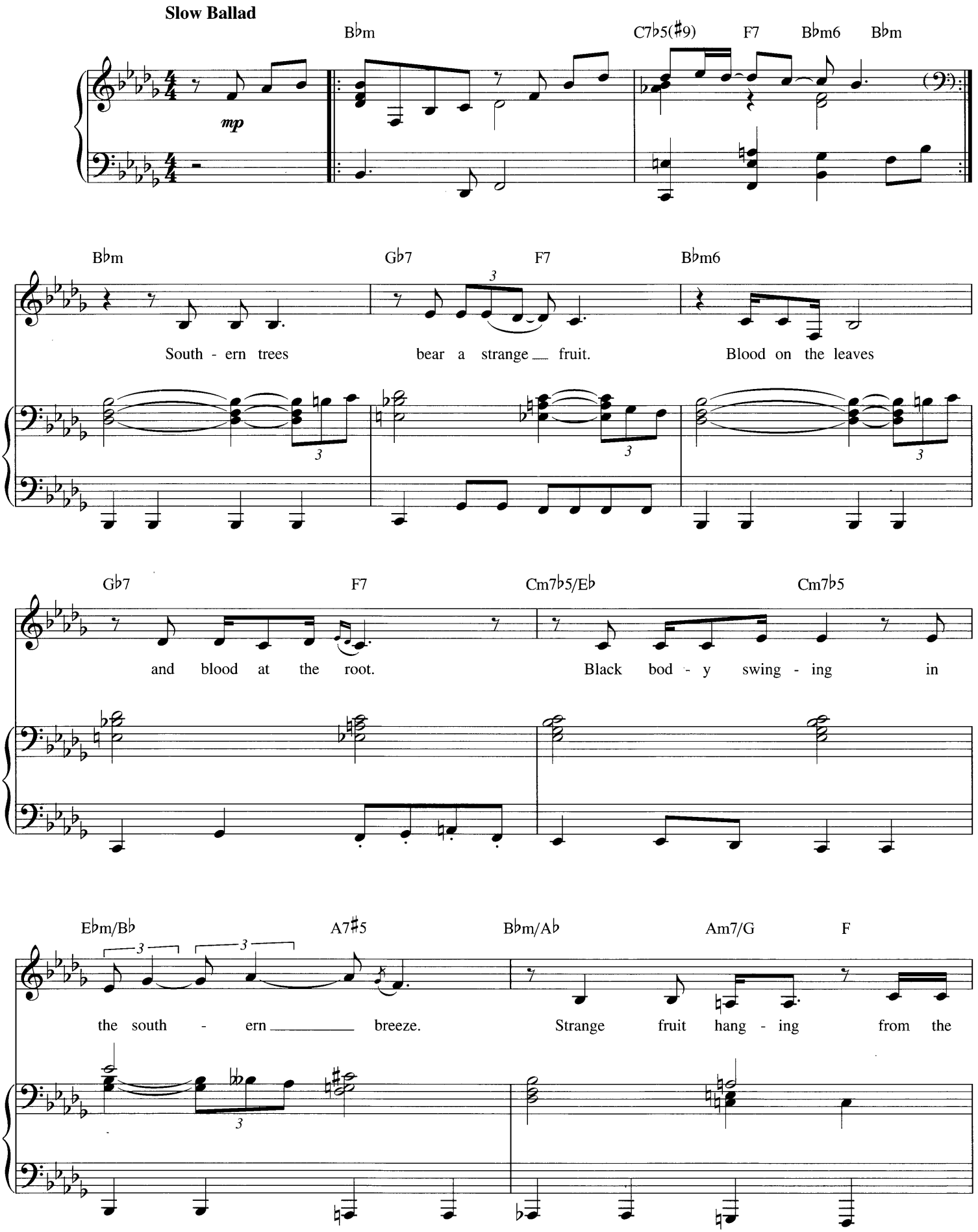

Ab Eb7#5 Cm7b5 F7b9 Bbm7 Bbm7b5
Some oth - er spring when twi - light falls, will the night brings a -
E9 Eb7 Ab13 G7 Gb13 Cb6/9 Ebm Dbm7 Gdim7
- noth - er to me. Not your kind but let me find, it's not true that
Cb6/Gb Bb7 Gm7 F#m7 Fm7 Bb11
love is blind. Sun - shine's a - round me, but
Instrumental ends
Gm7 F#dim7 Fm7 Bb13 Cm7 F7#5 Bb6 Ab13 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 Bbm7 Bbm7b5 E7 Eb7
will my heart wake, stir - ring to sing love's ma - gic mus - ic?
1
Ab9 G9 Gb9 Fm7b5 E9 Abmaj7 Ab6 F Eb6
Then for - get the old du - et find love in some oth - er
2
Freely
Ab6 Eb7#5 Fm7b5 E9#5 Ab6 Bb9 Eb6 Ab6
spring. old du - et find love in some oth - er spring.

STRANGE FRUIT

Words and Music by
LEWIS ALLAN



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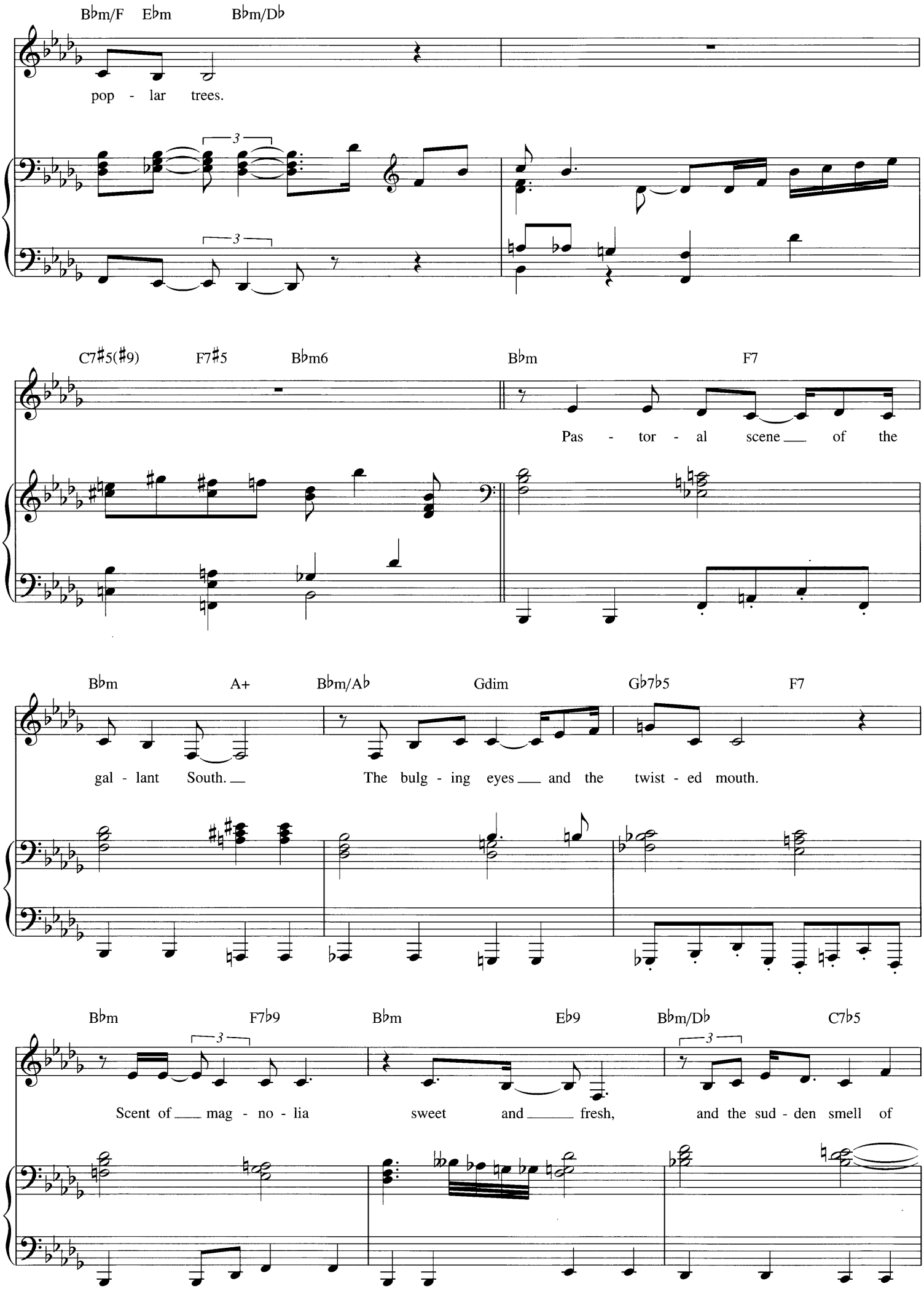
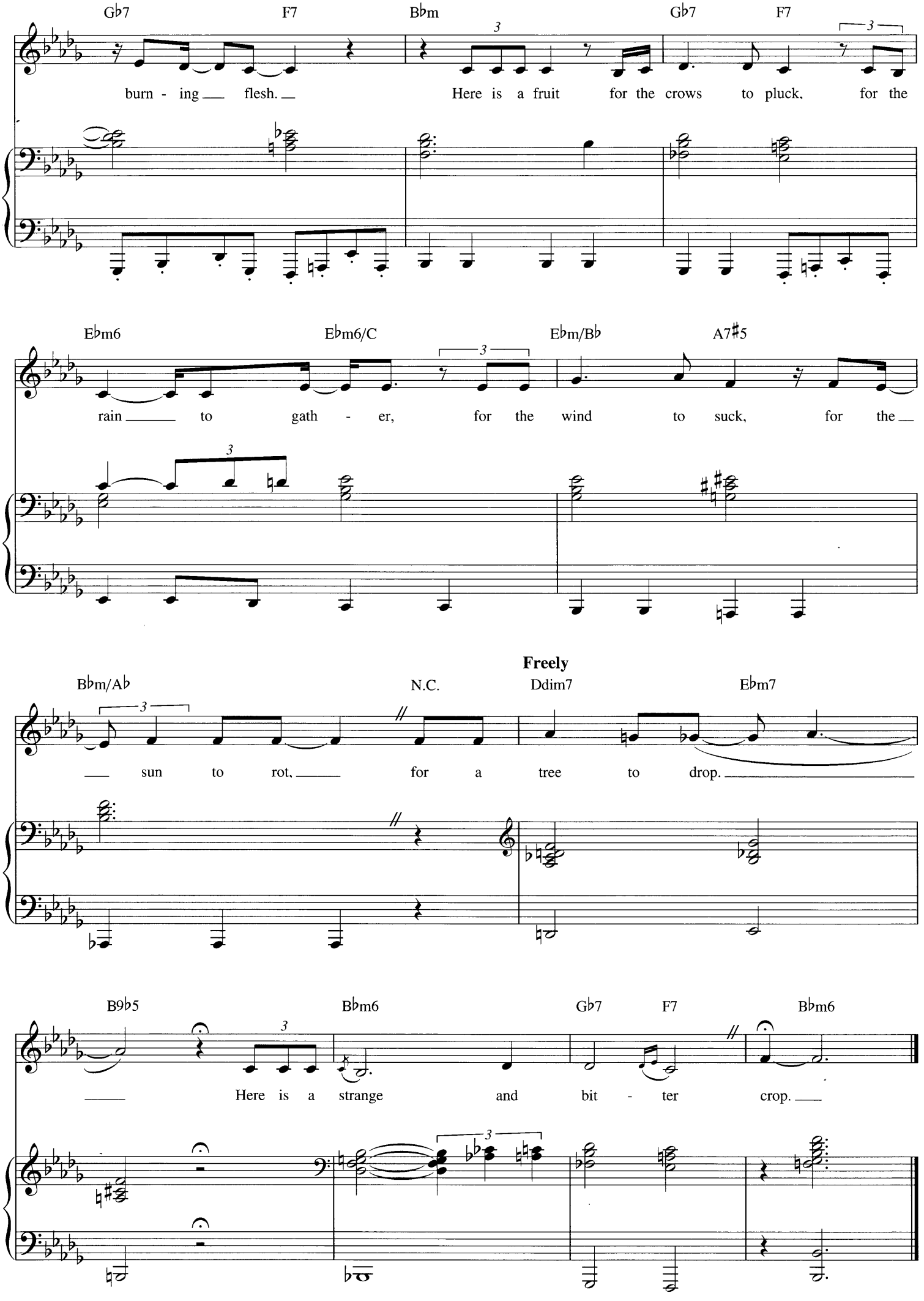
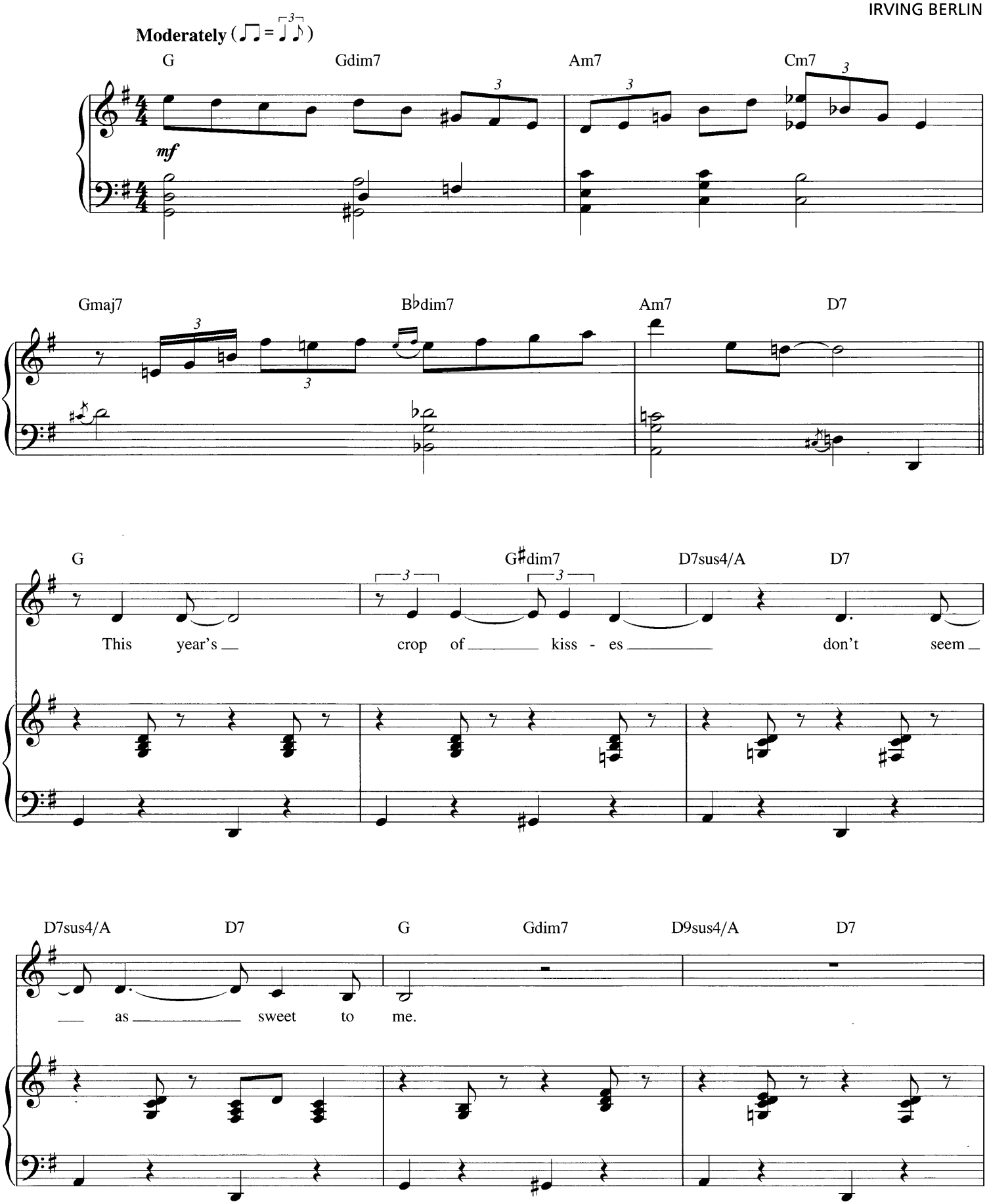

B♭m/F E♭m B♭m/D♭
pop - lar trees.
C7♯5(♯9) F7♯5 B♭m6 B♭m F7
Pas - tor - al scene of the
B♭m A+ B♭m/A♭ Gdim G♭7♭5 F7
gal - lant South. The bulg - ing eyes and the twist - ed mouth.
B♭m F7♭9 B♭m E♭9 B♭m/D♭ C7♭5
Scent of mag - no - lia sweet and fresh, and the sud - den smell of


Gb7 F7 Bbm Gb7 F7
burn - ing flesh. Here is a fruit for the crows to pluck, for the
Ebm6 Ebm6/C Ebm/Bb A7#5
rain to gath - er, for the wind to suck, for the
Freely
Bbm/Ab N.C. Ddim7 Ebm7
sun to rot, for a tree to drop.
B9b5 Bbm6 Gb7 F7 Bbm6
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



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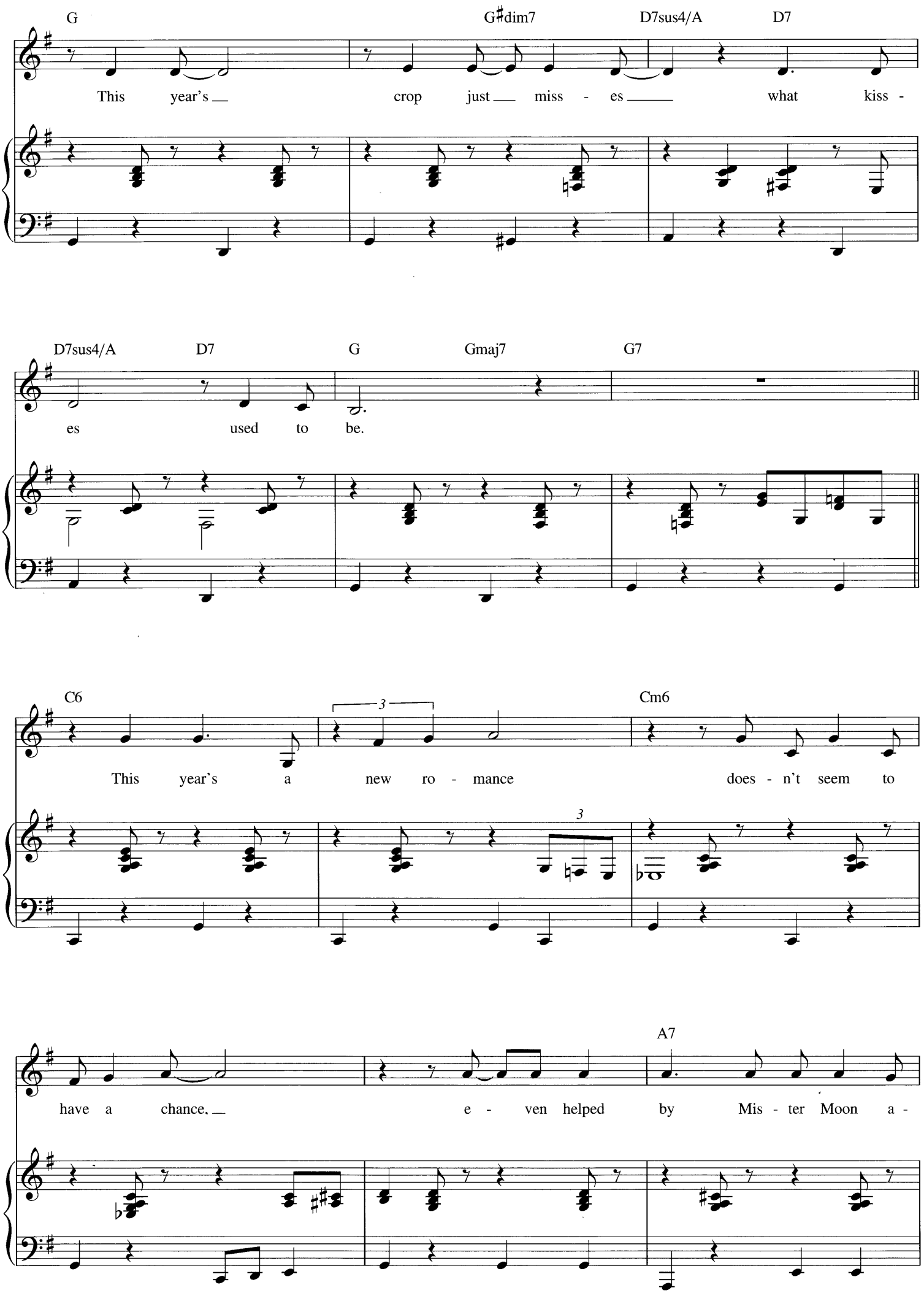
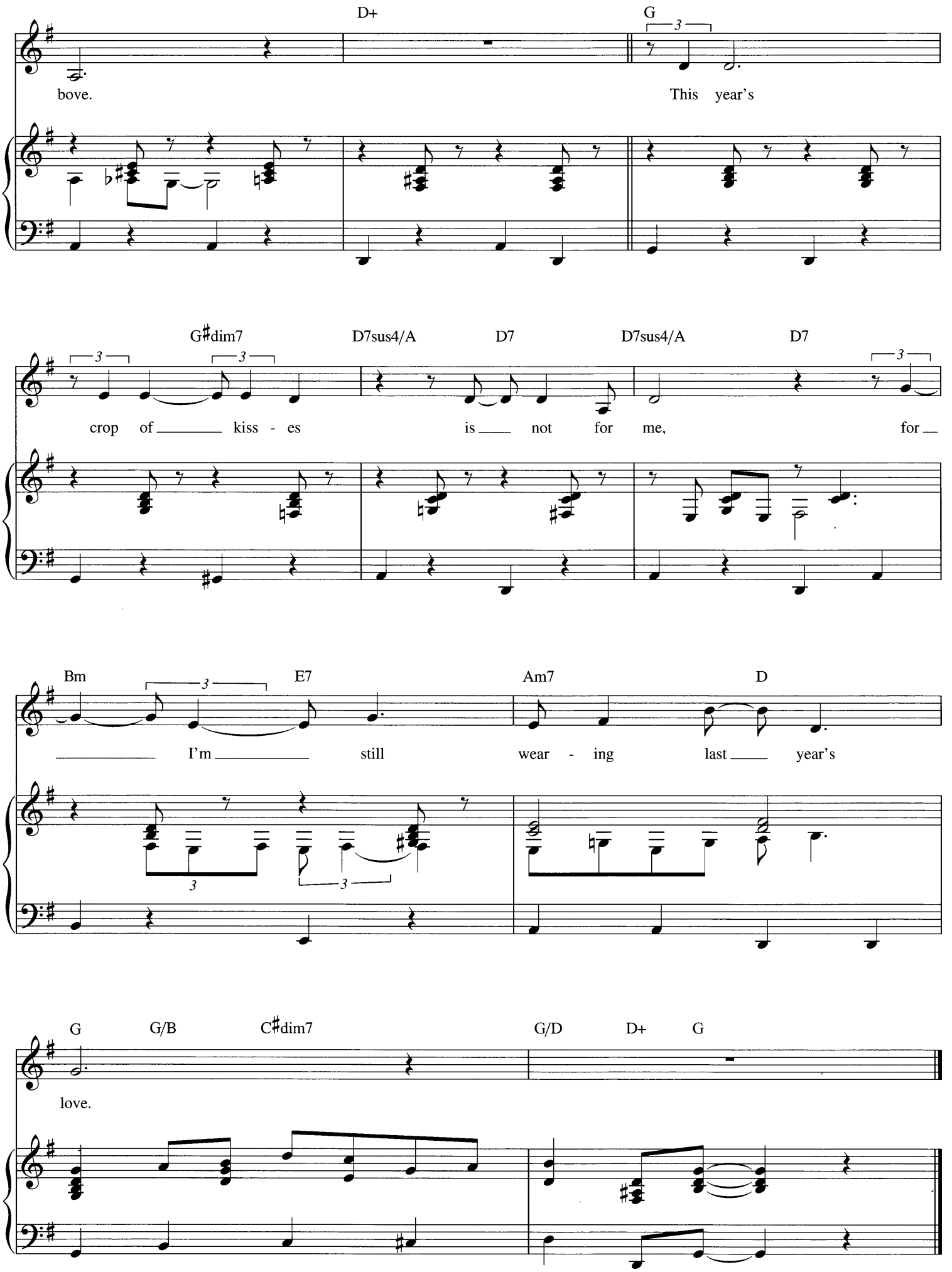
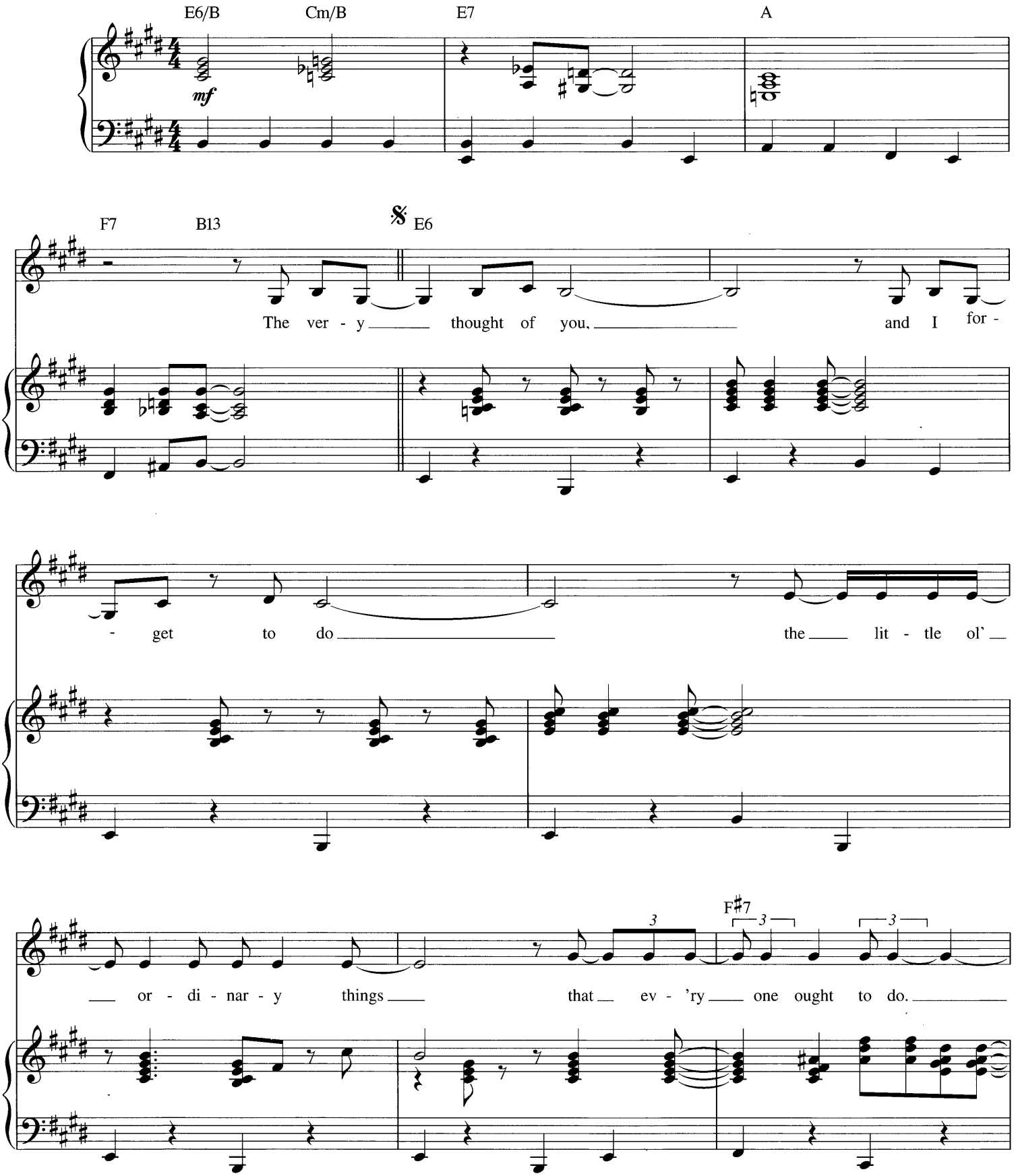

G
G♯dim7
D7sus4/A
D7
This year's crop just miss - es what kiss -
D7sus4/A
D7
G
Gmaj7
G7
es used to be.
C6
Cm6
This year's a new ro - mance does - n't seem to
A7
have a chance, e - ven helped by Mis - ter Moon a -


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 (♩♩ = ♩³♪)



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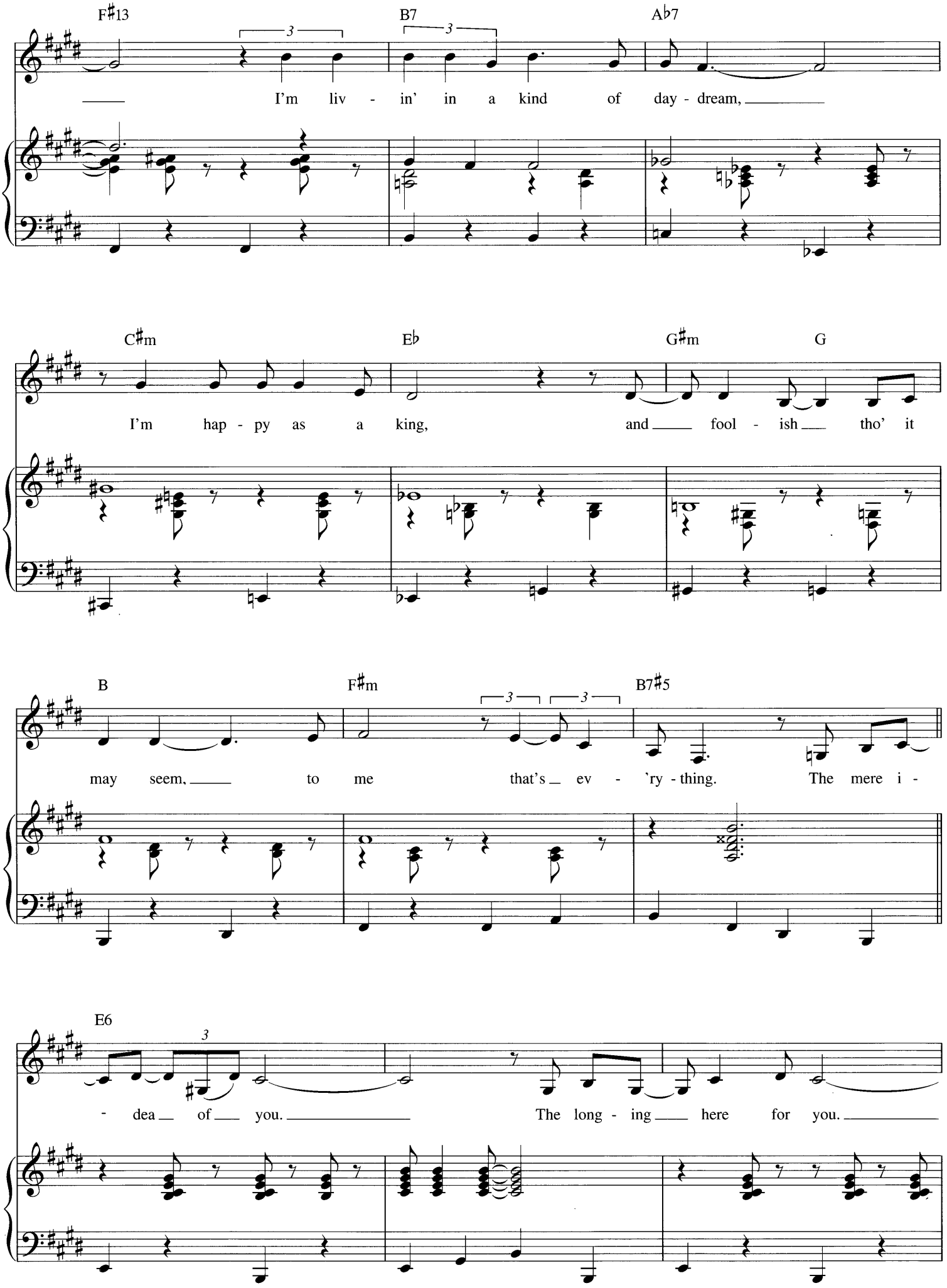
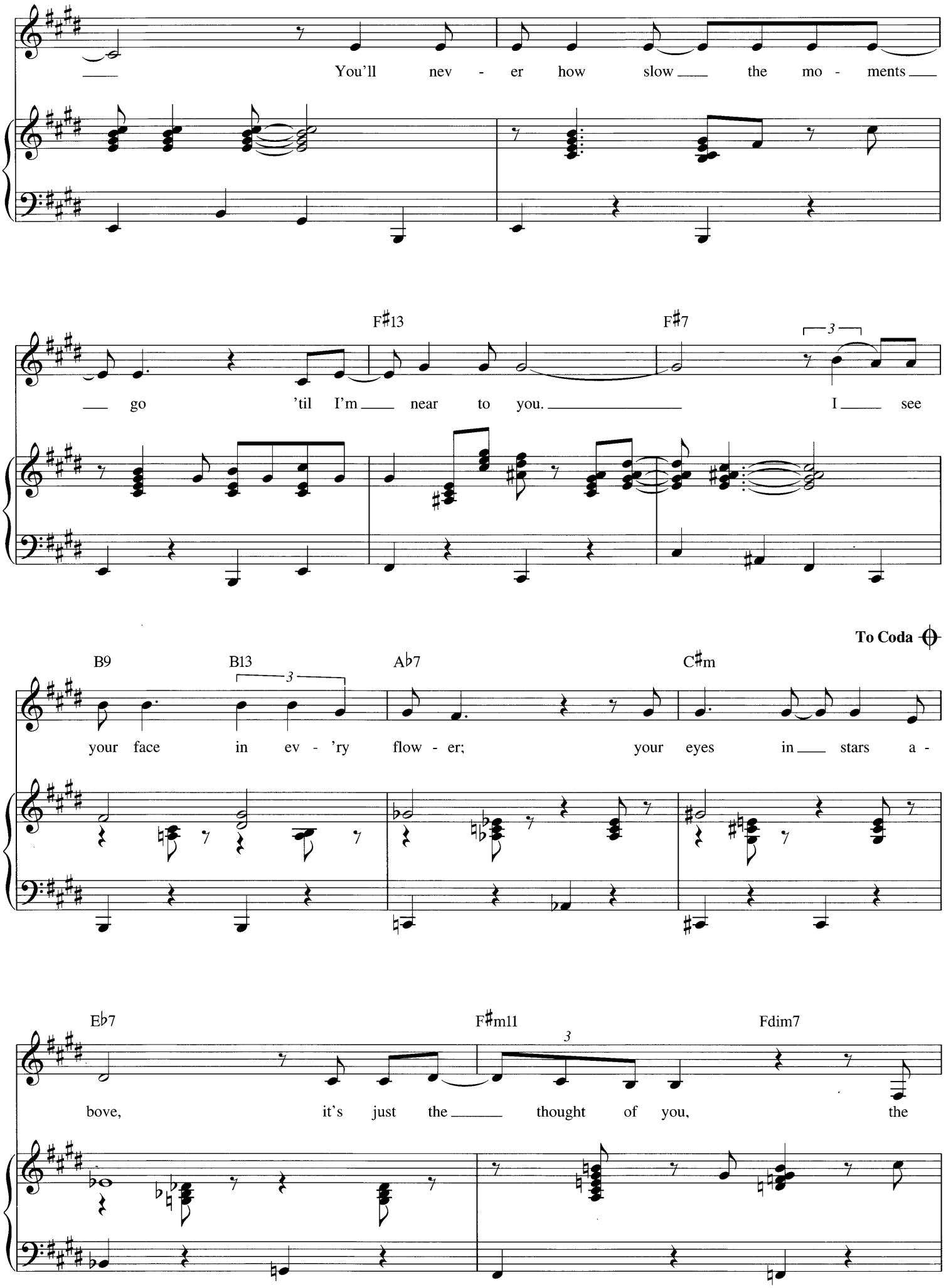
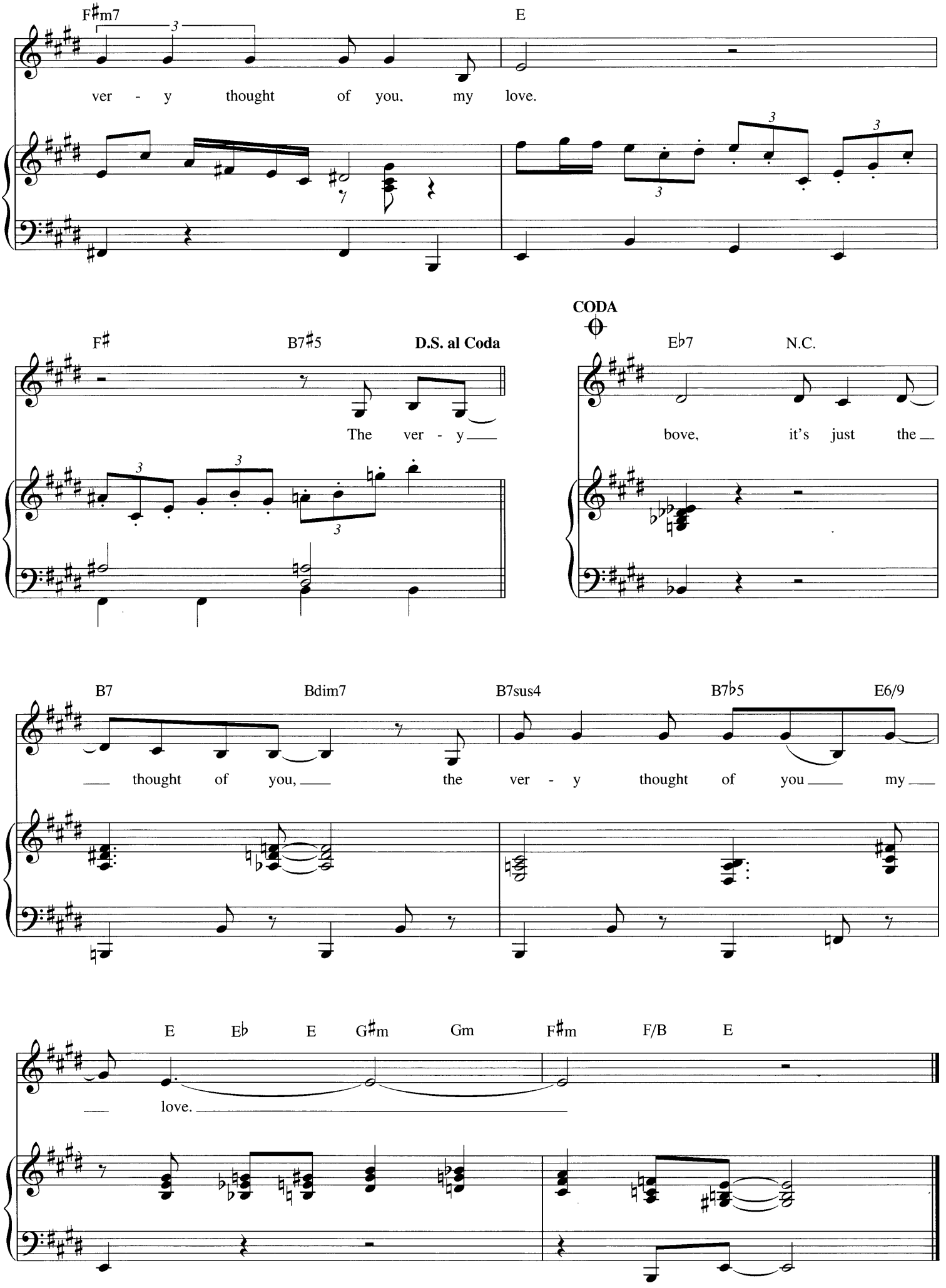

F♯13
B7
A♭7
I'm liv - in' in a kind of day - dream,
C♯m
E♭
G♯m
G
I'm hap - py as a king, and fool - ish tho' it
B
F♯m
B7♯5
may seem, to me that's ev - 'ry - thing. The mere i -
E6
- dea of you. The long - ing here for you.

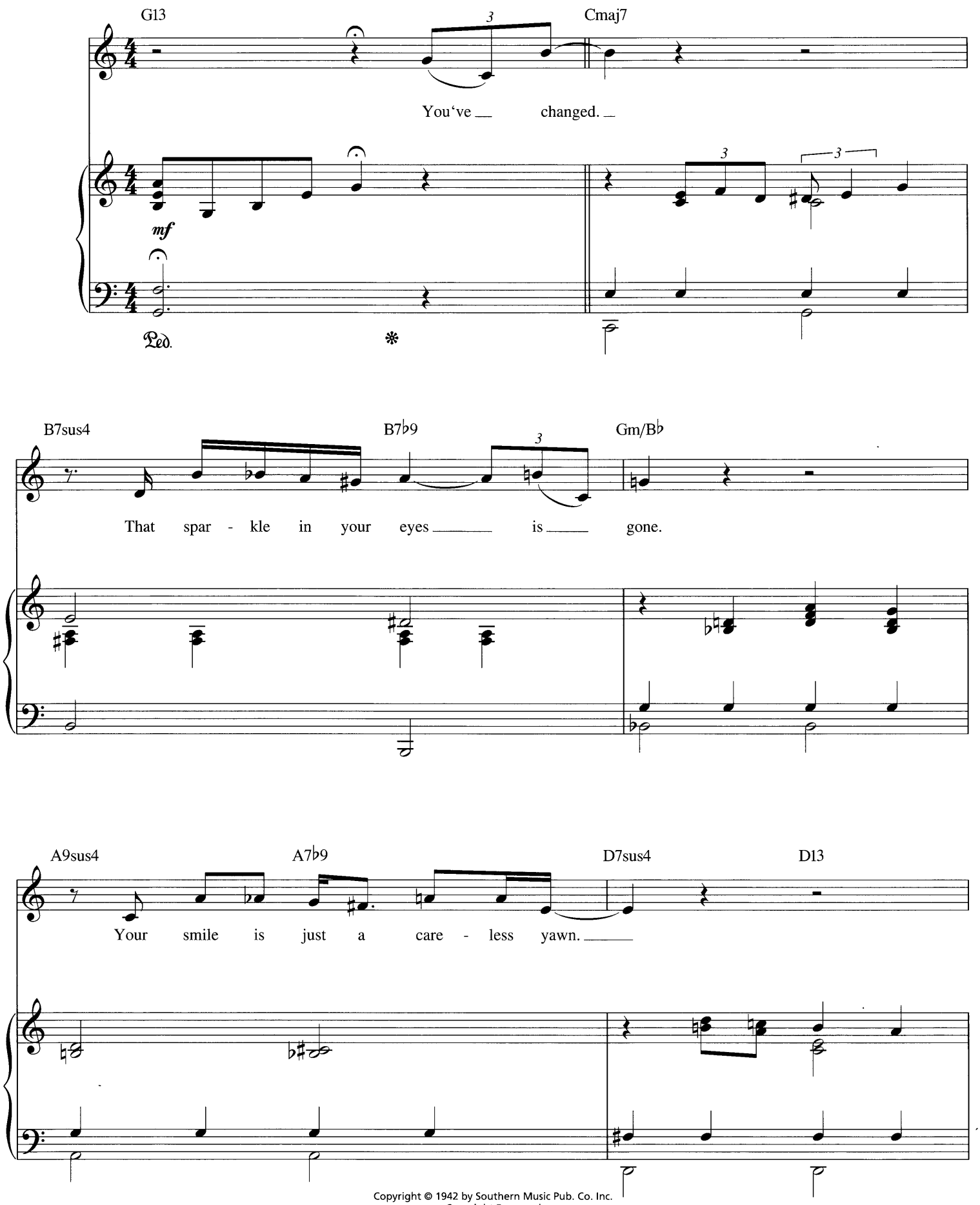

You'll nev - er how slow the mo - ments
F♯13
F♯7
go 'til I'm near to you. I see
To Coda
B9
B13
A♭7
C♯m
your face in ev - 'ry flow - er; your eyes in stars a -
E♭7
F♯m11
Fdim7
bove, it's just the thought of you, the


F♯m7
E
ver - y thought of you, my love.
F♯
B7♯5
D.S. al Coda
The ver - y
CODA
E♭7
N.C.
bove, it's just the
B7
Bdim7
B7sus4
B7♭5
E6/9
thought of you, the ver - y thought of you my
E
E♭
E
G♯m
Gm
F♯m
F/B
E
love.

YOU'VE CHANGED

Words and Music by BILL CAREY
and CARL FISCHER

Moderately Slow (♩♫ = ♩³♪)



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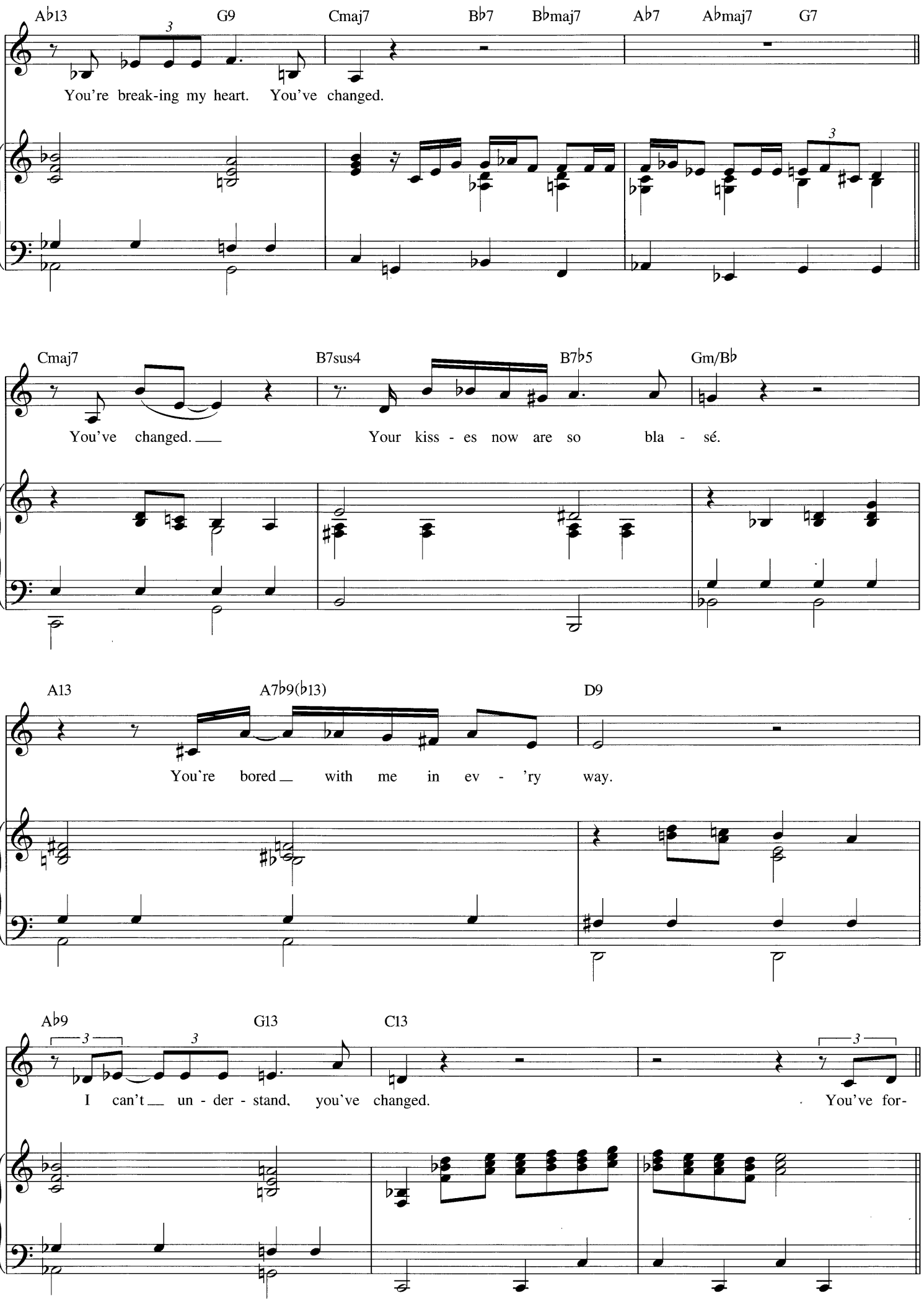
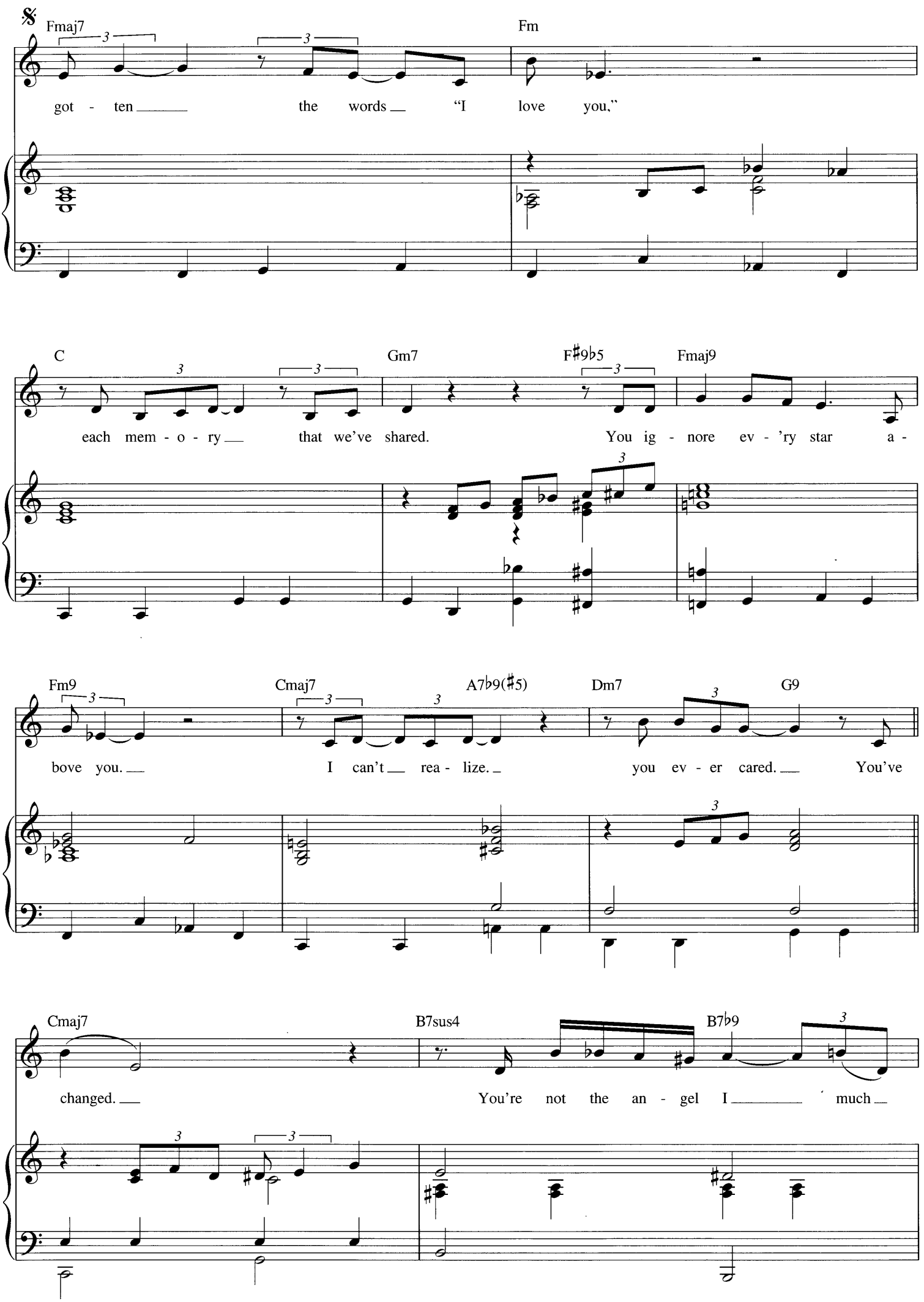
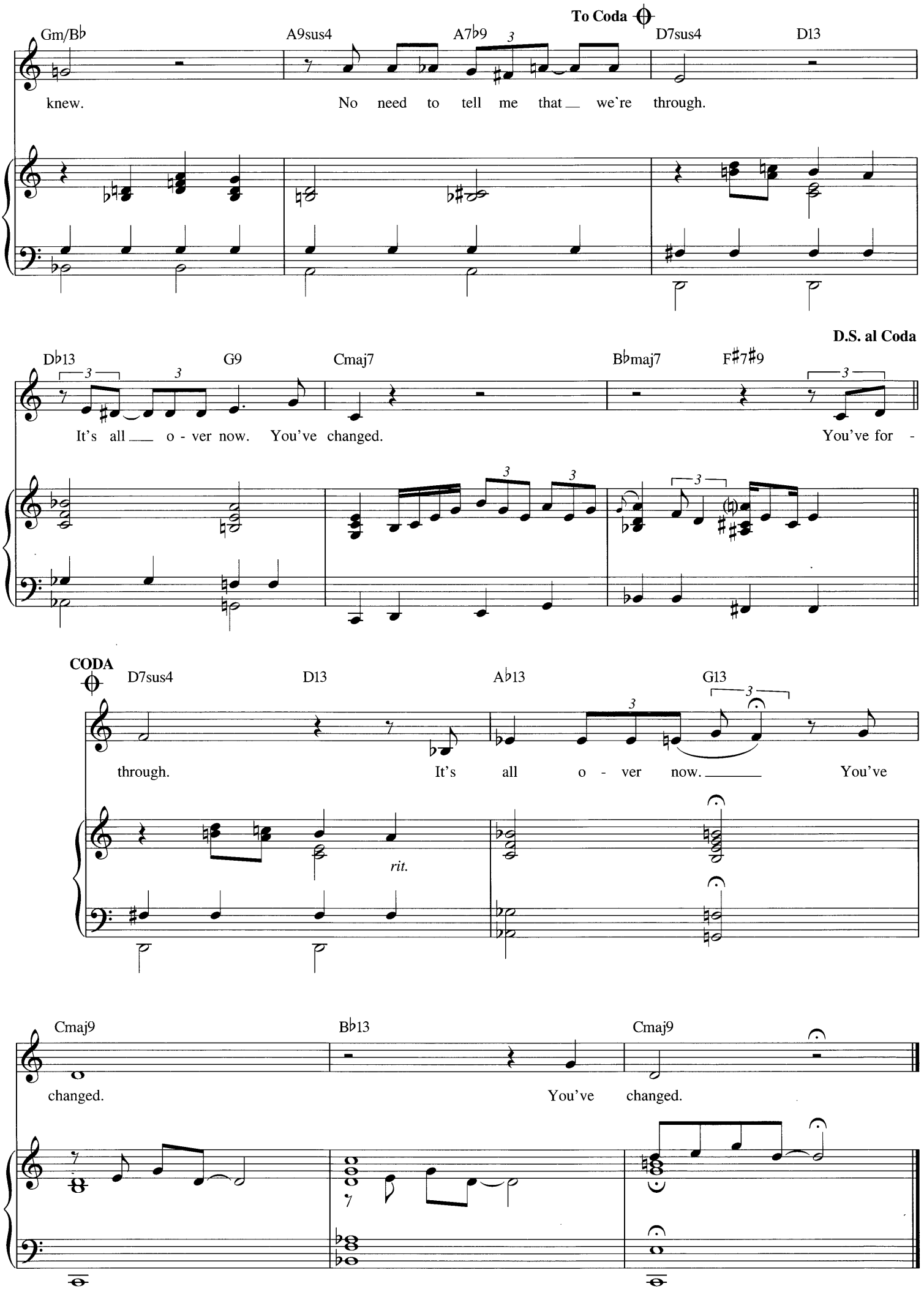

A♭13 G9 Cmaj7 B♭7 B♭maj7 A♭7 A♭maj7 G7
You're break-ing my heart. You've changed.
Cmaj7 B7sus4 B7♭5 Gm/B♭
You've changed. Your kiss - es now are so bla - sé.
A13 A7♭9(♭13) D9
You're bored with me in ev - 'ry way.
A♭9 G13 C13
I can't un - der - stand, you've changed. You've for-


Fmaj7
Fm
got - ten the words "I love you,"
C
Gm7
F♯9♭5
Fmaj9
each mem - o - ry that we've shared. You ig - nore ev - 'ry star a -
Fm9
Cmaj7
A7♭9(♯5)
Dm7
G9
bove you. I can't rea - lize. you ev - er cared. You've
Cmaj7
B7sus4
B7♭9
changed. You're not the an - gel I much


To Coda
Gm/B♭
A9sus4
A7♭9
D7sus4
D13
knew.
No need to tell me that we're through.
D.S. al Coda
D♭13
G9
Cmaj7
B♭maj7
F♯7♯9
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
rit.
Cmaj9
B♭13
Cmaj9
changed.
You've changed.