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

Vocal/Piano
Billie Holiday
ORIGINAL KEYS FOR SINGERS

CONTENTS

4  Biography
6  Discography
8  All of Me
12 Billie's Blues (I Love My Man)
17 Body and Soul
21 Crazy He Calls Me
26 Easy Living
29 Fine and Mellow
34 A Fine Romance
38 God Bless' the Child
42 Good Morning Heartache
46 I Cried for You
50 I Wished on the Moon
53 Lover, Come Back to Me
57 Miss Brown to You
60 Solitude
64 Some Other Spring
67 Strange Fruit
70 This Year's Kisses
73 The Very Thought of You
77 You've Changed
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 (\( \frac{6}{8} \))

\( Bb/D \)

\( E \)

\( F \)

\( Eb \)  \( D7 \)  \( D7\#5 \)  \( G9 \)  \( N.C. \)  \( G9 \)  \( C13b9 \)  \( F6 \)  \( Dm \)

\( Gm \)

\( F6 \)

All of me, why not take

\( A9 \)  \( A9\#5 \)  \( D9 \)  \( D7b9 \)

Can’t you see I’m no

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good without you. Take my lips, I

want to lose them. Take my arms,

I'll never use them.

Your goodbye left me with eyes that
cry.

How can I go on,

dear, without you?

You took the

part that once was my heart.

So

why not take all of me.
BILLIE’S BLUES
(I Love My Man)

Words and Music by
BILLIE HOLIDAY

Moderately Slow \( \frac{\text{mf}}{3} \)

\[ \begin{align*}
&\text{D} \quad \text{A7} \quad \text{D6} \quad \text{Bb7} \quad \text{A7} \\
&\text{I love my man. I'm a liar if I say I don't.}
\end{align*} \]

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love my man; I'm a li - ar if I say I don't. But I'll quit my man.

I'm a li - ar if I say I won't.}

I've
been your slave, baby, ever since I've been your babe.
ain't good lookin', and my hair ain't got curls.

I've been your slave, ev - er since I've been your.
I ain't good lookin', and my hair ain't got.

babe.
curls.

fore I'd be your dog.
mother give me something. I'd see you in your grave.

But be my.

But be my.
through this world. My man wouldn't

Some men like
give me no breakfast, wouldn't give me no dinner,
me 'cause I'm happy, some 'cause I'm snappy.

squawked about my supper, then he'd put me outdoors. Had the
Some call me honey, others think I've got money. Some

erve to lay a matchbox on my clothes. "Billie, baby you're built for speed."
I didn't have so many

Now, if you

but I had a long, long ways to go.

I

put that all together, makes me everything a good man needs.
BODY AND SOUL

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

Moderately (♩= 3:4)

A6 F7/A A6 F7 A6 C#m7

C#m7b5 F#7#5(b9) Bm7 E7

My days have grown so lonely,

Instrumental

A E7#5 A6/C# F#dim7/C Bm7

for you I cry,

for you, dear, only.

Why have not you

E9 C#7b9 F#m7 Bm7 E7

— seen it?

I'm all for you, body and
soul. I spend my days in longing.

I'm wondering why it's me you're wronging. Oh, I tell you I

mean it. I'm all for you, body and soul.

I can't believe it, it's hard to conceive it that

What lies before me a future that's stormy,
you'd throw away a winter that's grey and cold.

Are you pretending it looks like the ending unless there's magic the end will be tragic and

less I can have one more chance to prove, dear.

My life a hell you making, My life revolves about you.
A6    E7#5    A/C#    Cdim7
You know I'm yours for just the taking.

What earthly good am I without you?

Bbm7  1  E9  3  Fdim7
I'd gladly surrender.

I tell you I

F#m7  Bbm7  E7#5  A6  F7b9
myself to you, body and soul.

E9  C7b9  F#m7  B9  E13  A  E7#5  A6/9
mean it. I'm all for you, body and soul.
CRAZY HE CALLS ME

Words and Music by BOB RUSSELL and CARL SIGMAN

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

D6/F# A7/E D6 A7/C# D6/B A7 G6 D6/F#

G6 A7♭5(b9) A7

D Em/D Dmaj7/A G/A Dmaj7 Em/D Dmaj7/A A7♭5

say I'll move the mountains, and I'll move the mountains

D Em/D F♯m7 F♯m7/B B7♯5 B7

if he wants them out of the way.
Crazy he calls me; sure, I'm crazy,
crazy in love, I'd say,
say I'll go through fire, and I'll go through fire;
as he wants it, so it will be.
Crazy he calls me; sure, I'm crazy.

Crazy in love, you see.

Like the wind that shakes the bow, he

moves me with a smile.
difficult
I'll do right now,
the im-
poss-
il-
ble
will take a little while.
I
say I'll care for-
ever
and I mean for-
ev-
er,
if I have to hold up the sky.
Em      A(b5)     A       D       F#7/C#    B7b9
Crazy he calls me; sure, I'm crazy,

Em       A13     D6
Crazy in love am I.

CODA
Em9      Eb7#9
Crazy 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

Moderately fast \( \text{\footnotesize \( \frac{3}{4} \)} \)
never regret
the years I'm giving; they're easy to give.

When you're in love, I'm happy to do whatever I do for you.

maybe I'm a fool... but it's fun.

People say you rule... me with
one wave of your hand. Darling, it's grand; they
just don't understand. Living with you is easy living; it's
easy to live when you're in love, and I'm so in love,
there's nothing in life but you.
FINE AND MELLOW

Words and Music by
BILLIE HOLIDAY

Medium Blues  \( \text{\( \frac{4}{4} \)} \)

F7

\[
\begin{align*}
\text{mf} & \quad \text{My man don't love me, treats me awful mean.}
\end{align*}
\]

\[
\begin{align*}
\text{F} & \quad \text{F7} & \quad \text{Bb7} \quad \text{My man, he don't love me.}
\end{align*}
\]

treats me awful mean.

\[
\begin{align*}
\text{He's the}
\end{align*}
\]
lowest man that I've ever seen.

He wears high pants.
stripes are really yellow.

He wears high pants.
strips are really yellow.
But when he starts in to love me, he's so fine and mellow.

Love will make you drink and gamble, just like a faucet,

make you stay out all night long.

Love will make you drink and gamble
Love is like a faucet make you stay out all night

make you drink and gamble make you stay out all night

it turns off and on.
long. on. Love will make you do things.

that you know is wrong. But if you

treat me right, baby, I'll stay home ev'ry day.

If you treat me right baby, I'll stay home ev'ry-
F   C7   F
day.

But, you're so mean to me, baby.

C7

F   C7   F
I know you're gonna drive me away.

Love is

CODA

F   C7
Sometimes when you think it's on, baby,

F   Gb9   F9
It has turned off and gone.
Moderately Fast ($\frac{3}{4}$)

Words by DOROTHY FIELDS
Music by JEROME KERN

Fine romance
Fine romance
with my good fel

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- es! 
- low!

A fine ro-
mance,

You take ro-
mance,

my friend this is!
I'll take Jel-lo!

You're calmer than a

A couple of hot tomatoes,
Seal in the Arctic Ocean,

but

you're as cold as yes-
terday's mashed

least they flap their fins to ex-

press
_ potatoes.

_ emotion.

A fine romance.

A fine romance.

yours isn't.

with no quarrels.

A fine romance;

you won't

A fine romance;

you won't

wrestle!

morals!

I might as well

I've never

musset the
bridge with my old maid aunts!
crease in your blue serge pants!

I haven't got a chance.
I never get the chance.

This is a fine romance.
GOD BLESS’ THE CHILD

Words and Music by ARTHUR HERZOG JR. and BILLIE HOLIDAY

Moderately slow \( \begin{array}{c}
Bb6 \quad F/A \quad Fm6/Ab \quad G7 \quad C7 \\
Cm7 \quad Cm7/F \quad Bb\text{maj9} \quad Bb9 \quad E6/9 \\
Fm \quad 3 \quad Bb9 \quad Fm \quad B9 \quad Bb9 \quad Ebmaj7 \\
Ebm6 \quad Bb/D \quad G7\text{b9} \quad Cm7 \quad 3 \quad F9 \\
\end{array} \)

Them that’s got shall get, them that’s got shall lose, so the

Bi - ble said and it still is news. Ma - ma may have

pa - pa may have, but God bless the child that’s got his own, that’s
got his own.
Yeah, the

strong gets more while the weak ones fade. Empty pockets don't ever

make the grade. Mama may have, papa may have,

but God bless' the child that's got his own, that got his own.
Money, you got lots o' friends,
crowd-in' round the door.
When you're gone and spend-in' ends,
they don't come no more.
Rich relations give, crust of bread, and such.
You can help yourself, but don't
take too much._
Ma-ma may have, pa-pa may have,

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

He just don’t worry ‘bout

‘cause he got his own.
GOOD MORNING HEARTACHE

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

Moderately Slow (♩= 3/4)

Am         Bm7         E7b9         Am(maj7)         Adim7

Bm/A       Adim7       Am6         Dm7

Good morn-ing heart-ache,
you old gloomy sight.

Dmaj7

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

Em9         Gm          F#m7         Fm7

I tossed and turned until it seemed you had gone,

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but here you are with the dawn.

Wish I'd forget you, but you're here to stay.

It seems I met you when my love went away. Now every day I start by

— saying to you: “Good morning heartache, what’s new?”
Stop haunting me now.
Can't shake you no -

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

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

Dm7  Dmaj7
here we go a - gain. Good morn - ing heart - ache, you're the one who knew me when.
Might as well get used to you hanging around.
Good morning heartache, sit down.

Good morning heartache.

D
Gm9(maj7)
Dmaj7
down.
I CRIED FOR YOU

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

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

\[ \text{C} - \text{Fm6} \]

N.C. \hspace{1cm} \text{G7}\#5 \hspace{1cm} \text{C} \hspace{1cm} \text{A7}

\[ \text{I cried for you.} \]

\[ \text{Now, it's your turn.} \]

\[ \text{To cry over me.} \]
Every road has a turning,

that's one thing you're learning.

cried for you.

What a fool
I used to be.

Now, I found two eyes just a

little bit blurrier. I found a

heart just a little bit truer.
I cried for you.

Now, it's your turn to cry over me.

Now, it's your turn to cry over me.
I WISHED ON THE MOON

Words and Music by DOROTHY PARKER and RALPH RAINGER

Moderately (⁄₃⁄₈)

\[
\begin{align*}
\text{Eb7} & \quad \text{Ebdim7/A} & \quad \text{Abm6} & \quad \text{Eb/G} & \quad \text{Gb7} \\
\text{F7#5} & \quad \text{Bb13} & \quad \text{Bb} & \quad \text{Bb/Bb} & \quad \text{Bb} & \quad \text{Eb} & \quad \text{Bb7b9} & \quad \text{Eb} & \quad \text{Edim7}
\end{align*}
\]

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

wished on the moon _______ for more than I ev-er knew: a
C7  F7  Bb7  Eb7  Ab
sweet-er rose, a softer sky, an April day

Abm6  Bb7  Bb7#5
that would not dance a-

Eb  Edim7  Bb  B/Bb
way. I begged on the stars

Bb  Eb  Bb7b9  Eb  Edim7  Bb  B/Bb
to throw me a beam or two, wished on a star
and asked for a dream or two. I looked for every

love-li-ness, it all came true.

I wished on the moon for you.
LOVER, COME BACK TO ME

Moderately Fast Swing (\(\text{ Tempo } = 3 \text{ \footnotesize \( \frac{3}{4} \) \text{ \footnotesize \( \frac{4}{4} \)} \))

Lyrics by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

The sky was blue,
You came at last,

and high above,
love had it's day.

The moon was
That day is

new,
and so was love.

past,
you've gone a way.
This eager heart of mine was singing,
This ach ing heart of mine is singing.

"Lover where can you be?"
"Lover come back to me!"

When I remember every little thing
The night is cold.

but love is old.

And while I'm waiting here, this heart of mine is singing.

"Lover come back to me.

When
MISS BROWN TO YOU

Moderately Fast (♩= 7jets)

N.C.

Who d'ya think is comin' to town?
You'll never guess

who: the lovable, huggable Emily Brown.
Miss Brown to

you.
What if the rain comes pattering down?
My heaven is

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blue.

Tennsee's send ing me Em li Brown,

Miss Brown to you.

I know her eyes'll

thrill ya.

But go slow, oh, oh,

don't you all get too fam i lar!

Why do you think she's com in' to town?
SOLITUDE

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

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

\[ \text{Abmaj7} \quad \text{Abmaj7}^\#5 \quad \text{F9} \quad \text{Bbm6} \quad \text{Bbm7} \quad \text{Gb9} \]

\[ \text{Cm7} \quad \text{Bm7} \quad \text{Bbm7} \quad \text{Eb7b5} \quad \text{Abmaj7} \quad \text{Bbm7} \]

\( \text{In my soli-tude} \)

\[ \text{Cm7} \quad \text{D7} \quad \text{Dbmaj7} \quad \text{F7b9} \]

\( \text{you haunt me with} \)

\[ \text{Bbm} \quad \text{Adim7} \quad \text{Abm} \quad \text{Gdim7} \quad \text{Abmaj13} \]

\( \text{re-ve-ries of days gone.} \)
In my solitude

You taunt me

With memories

That never die.

I sit in my chair;

I'm filled with despair.
There's no one could be so sad. With
gloom everywhere, I sit and stare.
I know that I'll soon go mad. In my
solitude

Ab6/9

Db6/9

Ab6/9 Ddim7

Ab6/Eb Fdim7 Bbm7 Eb7sus4 Eb7

Abmaj7 Bbm7 Cm7 C7

I'm
pray

ing.

Dear Lord above.

To Coda

send back my love.

D.S. al Coda

CODA

love.
SOME OTHER SPRING

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

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

\[
\begin{align*}
&\text{Ab} & & \text{E7/B} & & \text{Ab} & & \text{E7/B} & & \text{Ab} & & \text{Cm/Eb} \\
&\text{Bbm7} & & \text{Ebm7} & & \text{Ab} & & \text{Ebm7#5} & & \text{Cm7b5} & & \text{F7b9} \\
&\text{Bbm7} & & \text{Bbm7b5} & & \text{E9} & & \text{Eb7} & & \text{Ab9} & & \text{G9} & & \text{Gb9} \\
&\text{Cb} & & \text{Ebm} & & \text{Cb7b5} & & \text{Bb9} & & \text{Abdim7} & & \text{Ebm/Gb} & & \text{Ebm7#5} \\
&\text{Crushed and torn,} & & \text{like the love affair I mourn.} & & \text{Now, I still cling to faded blossoms, fresh when worn, left} & & \text{Some other spring I'll try to love,}
\end{align*}
\]
Ab  Eb7#5  Cm7b5  F7b9  Bbm7  Bbm7b5
Some other spring when twilight 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. Sunshine’s around me, but

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
can that story unfold twice?
Some other spring,

will my heart wake,
stirring to sing love's magic music?

Then forget the old duet
find love in some other spring.
STRANGE FRUIT

Words and Music by
LEWIS ALLAN

Slow Ballad

Bbm
C7b5(#9) F7 Bbm6 Bbm

mp

Bbm
Gb7 F7 Bbm6

South-ern trees bear a strange fruit.

Blood on the leaves

Gb7 F7 Cm7b5/Db Cm7b5

and blood at the root.

Black bod-y swing-ing in

Ebm/Ab A7#5 Bbm/Ab Am7/G F

the south-ern breeze.

Strange fruit hang-ing from the
popular trees.

Pastoral scene of the

gallant South. The bulging eyes and the twisted mouth.

Scent of magnolia sweet and fresh, and the sudden smell of
THIS YEAR'S KISSES
from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by
IRVING BERLIN

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

G
Gdim7
Am7
Cm7

Gmaj7
B\#dim7
Am7
D7

This year’s crop of kisses don’t seem

D7sus4/A
D7
G
Gdim7
D9sus4/A
D7

—as sweet to me.
This year's crop just misses what kisses used to be.

This year's a new romance doesn't seem to have a chance, even helped by Mister Moon a-
This year's crop of kisses is not for me, for

I'm still wearing last year's love.
THE VERY THOUGHT OF YOU

Words and Music by RAY NOBLE

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

E6/B  Cm/B  E7  A

$mf$

F7  B13  $\frac{8}{8}$ E6

The very thought of you, and I forgot to do the little old ordinary things that everyone ought to do.
I'm liv-in' in a kind of day-dream,

I'm happy as a king, and foolish tho' it may seem, to me that's every thing. The mere idea of you. The longing here for you.
You'll never how slow the moments

go 'til I'm near to you. I see

your face in every flower;
your eyes in stars above,
it's just the thought of you, the
very thought of you, my love.

The very

thought of you, the very thought of you, my love.
YOU’VE CHANGED

Moderately Slow (Moderately Slow)

Words and Music by BILL CAREY
and CARL FISCHER

You’ve changed.

That sparkle in your eyes is gone.

Your smile is just a careless yawn.
You're breaking my heart. You've changed.

You've changed. Your kisses now are so blasé.

You're bored with me in every way.

I can't understand, you've changed. You've for-
got\n\nthe words “I love you.”

each memory that we’ve shared. You ignore every star above you.
I can’t realize you ever cared. You’ve

changed. You’re not the angel I much
knew. No need to tell me that we’re through.

D.S. al Coda

It’s all over now. You’ve changed.

CODA

through. It’s all over now. You’ve changed.

Cmaj9

You’ve changed.