

# BILLIE HOLIDAY



EAST OF  
THE SUN

GEORGIA ON MY MIND

TIME ON  
MY HANDS

Lyric by  
HAROLD ADAMSON  
and  
BENJAMIN GORDON  
Music by  
VINCENT YOUMANS

*The Songbook*

# BILLIE HOLIDAY

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# THAT OLE DEVIL CALLED LOVE

Words & Music by *Loris Fisher & Allan Roberts*

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Medium slow blues tempo

Piano introduction in F major, 4/4 time. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a simple harmonic accompaniment with quarter notes and rests.

Verse  
Freely

Fm7



First line of the verse. The vocal line begins with the lyrics "Some - one's whis - p'rin' in my". The piano accompaniment includes a triplet of eighth notes in the second measure. The word "Rubato" is written below the piano part.

Some - one's whis - p'rin' in my

Rubato



Second line of the verse. The vocal line continues with the lyrics "ear I say no no go a - way but he don't hear, —". The piano accompaniment includes a triplet of eighth notes in the final measure. Chord diagrams for Eb aug, Eb, Fm7, E7(#9), and Eb are provided above the vocal line.

ear I say no no go a - way but he don't hear, —

He fol - lows me a - round, — builds me up — tears me down, — I

try my best to shake him but he just hangs a - round. It's that

a tempo

ole Dev - il called love a - gain. Gets be - hind me and keeps giv - ing me that

shove a - gain, Put - ting rain — in my eyes,

B9(b5)      Bb9      Ab dim      Gm      Eb/G      F#dim  
 x x x x x      x o x x x      fr3 x x x x      fr3 x x x x      fr3 x x x x      x x x x x

Tears \_\_\_\_\_ in my dreams, and rocks in my

Fm7      Bb7(b5)      Bb7      Fm7      C7(b5)      Fm7      Bb7      Bb7aug  
 x x x x x      x x x x x      x x x x x      x x x x x      fr3 x x x x      x x x x x      x x x x x      x x x x x

heart. It's that sly son - of - a - gun a - gain, He keeps

Ebmaj7      D7aug      Ab7      Gm7      C9      Cm7/F      F9  
 x x x x x      x x x o x      fr4 x x x x      fr3 x x x x      x x x x x      fr3 x x x x      x x x x x

tell - ing me that I'm the luck - y one a - gain But I still \_\_\_\_\_ have the rain,

B7(b5)      Bb9      Eb      Ab  
 x x x x x      x x x x x      fr3 x x x x      fr4 x x x x

Still \_\_\_\_\_ have those tears and those rocks in my heart. \_\_\_\_\_

Gm7 F#m7 B9 Fm7 Bb9 Gm7 C7aug

Sup - pose I did - n't stay, — ran a - way, — would - n't play, — that

Fm7 Fm7/Bb E7(#9) Eb

Dev - il what a po - tion He would brew.

Dm7 G7(b5) Ab/C G/B Cm

He'd fol - low me a - round, — build me up, — tear me down, — Til

Cm7/F F7(b9) Fm7 E/Bb Fm7 C7(b5)

I'd be so be - wil - dered, I would - n't know what to do. Might as well give up the

Fm7    Bb7    Bb7aug    Ebmaj7    D7aug    Ab7    Gm7    C9  
 fight a - gain,    I know    darn well He'll con - vince me that He's    right a - gain,    When He

Cm7/F    F9    B9(b5)    Bb9    N.C.    Fm7    Fm7/Bb    E7(#9)  
 sings that si - ren song — I just    got - ta tag a - long with that    ole    Dev - il called

1.    Eb    Ab7    G7(b9)    C7(b9)    2.    Eb    Ab    G9(#5)    C7(#9)    F7    Emaj7    Eb  
 love.    It's that    love.





Cmaj7



G



F



E



Am7



D7(#9)




know \_\_\_\_\_ just what the blues is all a - bout. \_\_\_\_\_

La - dy sings the blues, \_\_\_\_\_ she tells her side, \_\_\_\_\_ no - thing to

hide. Now \_\_\_\_\_ the world will know \_\_\_\_\_ just what the

blues is all a - bout. \_\_\_\_\_ The blues ain't no - thin' but a

G7



pain in your heart, when you get a bad start, when you and your

3 3 3 3


A7



man have to part. I ain't gon - na just sit a -

3 3 3 3


D9




round and cry, and now I know I won't die because I love him.

3 3 3 3 3 3 3 3

Gm6



Eb7/G



La dy sings the blues, she's got 'em bad,

3 3 3 3

Gm6 Gm7 Gmaj7

she feels so sad, But now the world will

Cmaj7 G F D7(#9)

know, she's nev - er gon - na sing them no more.

1. Gm D7(#9)

2. Gm D7aug N.C. Gm(maj7)

no more.

# A FINE ROMANCE

Music by Jerome Kern

Words by Dorothy Fields

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Moderately

mf

Db  
fr5  
113331

D<sup>o</sup>  
XX0102

A<sup>b</sup>9  
X12133

She: (1) A fine ro-mance! with no  
 She: (2) (A) fine ro-mance! my good  
 He: (3) (A) fine ro-mance! with no  
 He: (4) (A) fine ro-mance! my dear

mf

A<sup>b</sup>aug  
fr5  
XX4231

Db  
fr5  
113331

D<sup>o</sup>  
XX0102

E<sup>b</sup>m<sup>7</sup>(sus<sup>4</sup>)  
fr5  
113121

kiss - es! A fine ro-mance, my friend,  
 fel - low! You take ro-mance, I'll take  
 kiss - es! A fine ro-mance, my friend  
 Duch - ess! Two old fo - gies who need

A $\flat$ 9

A $\flat$ 7

D $\flat$

E $^{\circ}$

this is! We should be like a cou - ple of hot to -  
 Jel - lo! You're calm - er than the seals in the Arc - tic  
 this is! We two should be like clams in a dish of  
 crutch - es! True love should have the thrills that a health - y

E $\flat$ m7 (sus4)

A $\flat$ 13

A $\flat$ 7

D $\flat$

-ma - toes, \_\_\_\_\_ But you're as cold as  
 O - cean, \_\_\_\_\_ At least they flap their  
 chow - der; \_\_\_\_\_ But we just fizz like  
 crime has! \_\_\_\_\_ We don't have half the

G $\flat$

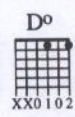
F7

F7( $\flat$ 5)

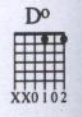
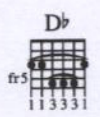
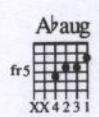
E $\flat$ m7

A $\flat$ 13

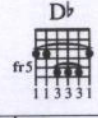
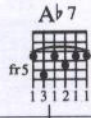
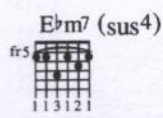
yes - ter - day's mashed po - ta - toes. \_\_\_\_\_ A  
 fins to ex - press e - mo - tion. \_\_\_\_\_ A  
 parts of a Seid - litz pow - der. \_\_\_\_\_ A  
 thrill that the "March of Time" has! \_\_\_\_\_ A



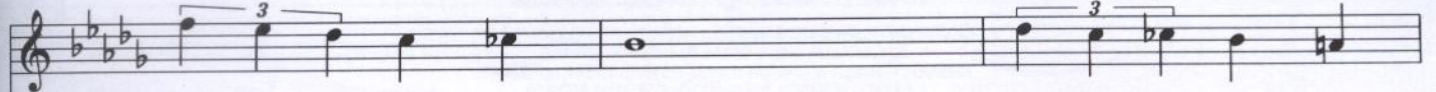
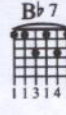
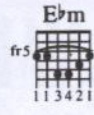
fine ro - mance! you won't  
 fine ro - mance! with no  
 fine ro - mance, with no  
 fine ro - mance, my good



nest - le, A fine ro - mance, you  
 quar - rels, with no in - sults, and  
 clinch - es, A fine ro - mance with  
 wo - man! my strong "Aged in the

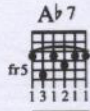
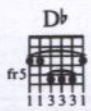


won't wrest - le! I might as well play  
 all mor - als! I've nev - er mussed the  
 no pinch - es, you're just as hard to  
 Wood" wo - man! You nev - er give the

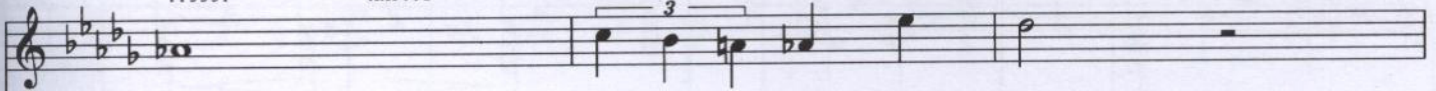
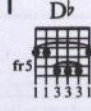


bridge with my old maid aunts!  
crease in your blue serge pants,  
land as the "Ile de France!"  
or - chids I sent a glance!

I hav - n't got a  
I nev - er get the  
I hav - n't got a  
No! you like cac - tus

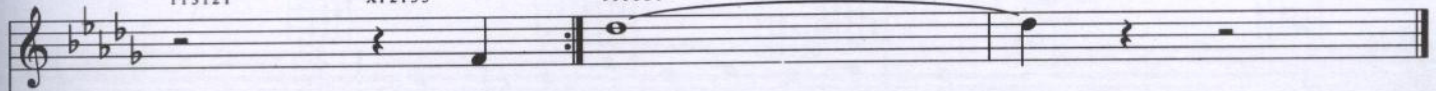
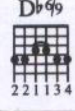
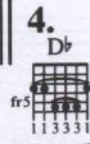
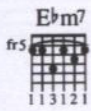


1,2,3.



chance.  
chance.  
chance.  
plants,

This is a fine ro - mance!  
This is a fine ro - mance!  
This is a fine ro - mance!  
This is a fine ro -



She: (2) A -mance!  
He: (3) A  
He: (4) A





# EAST OF THE SUN (AND WEST OF THE MOON)

Words & Music by Brooks Bowman

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Slowly

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Slowly' and 'mf'. The introduction features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The first system of piano accompaniment continues this texture. The vocal line enters in the second system with the lyrics 'wish that we could live up in the sky, Where we could find a place a-way up high, To live a-mong the stars, the sun, the moon, Just'. The piano accompaniment provides harmonic support, including a triplet of eighth notes in the right hand and a bass line with some chords. Chord diagrams are provided for G, D7, Am7, D7, Em, and Ddim. The score concludes with a final piano accompaniment system.

wish that we could live up in the sky, Where we could find a place a-way up high, To live a-mong the stars, the sun, the moon, Just

G D7 Am7 D7 Em Ddim

A7 Am C D7 D7+ G

you and I. East of the sun and

*p-f*

E9 Am7 C

west of the moon, We'll build a dream - house of

Cm6 Am7

love, dear. Near to the sun in the

D9 F#7 B7 Em

day, Near to the moon at night, We'll

A13 A7 Am7 D7

live in a love - ly way, dear, Liv - ing on love and pale moon - light.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: A13, A7, Am7, and D7. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. There are triplet markings over the first three notes of the first two measures in both the vocal and piano parts.

G E9

Just you and I, \_\_\_\_\_ for ev - er and a day, \_\_\_\_\_

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: G and E9. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. There are triplet markings over the first three notes of the first measure in both the vocal and piano parts.

Am7 C

Love will not die, \_\_\_\_\_ we'll

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: Am7 and C. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. There are triplet markings over the first three notes of the first measure in both the vocal and piano parts.

Am7(b5) Am7

keep it that way, \_\_\_\_\_ Up a - mong the

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: Am7(b5) and Am7. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. There are triplet markings over the first three notes of the first measure in both the vocal and piano parts.

Cm6 G Em A7

stars we'll find A har - mo - ny of life to a love - ly tune,

Am Cm6 D7 G

East of the sun and west of the moon,

Eb7 Am7 D7

dear, East of the sun and west of the

1 G Am / D7 2 G C6 Bdim Am7 Abmaj7 Gmaj7

moon. moon.

# CAN'T HELP LOVIN' DAT MAN

Music by Jerome Kern  
 Words by Oscar Hammerstein II

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Rubato

*mf* *accel.* *rall.*

Slowly, with expression

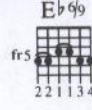
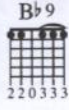
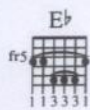
E<sup>b</sup>9<sup>#</sup>  
fr5  
221134
G<sup>b</sup>13  
131244
Fm7  
2X3333
B<sup>b</sup>13  
220334
B<sup>b</sup>7+  
X14132
E<sup>b</sup>maj7  
fr5  
113241
A7(#9)  
X11113

Fish got to swim and birds got to fly, — I got to love — one

*a tempo*

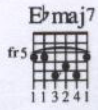
A<sup>b</sup>6  
2X143X
A<sup>b</sup>m6  
2X1333
E<sup>b</sup>add9  
fr5  
221134
E<sup>b</sup>  
fr5  
113331
Cm9  
22134X
Cm  
113421
C<sup>b</sup>7  
113141
B<sup>b</sup>7  
113141

man till I die, — Can't help lov-in' dat man — of



mine.

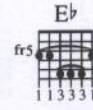
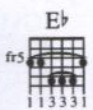
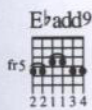
Tell me he's la - zy,



tell me he's slow, —

tell me I'm cra - zy,

may-be I know, —



Can't

help

lov - in' dat man —

of

mine.

Eb6 (fr5) X2314X  
 Gm (134111)  
 Cm7 (113121)  
 Eb13 (111423)  
 Ab6 (2X143X)  
 A0 (fr5) XX1324  
 Eb/B (fr5) 113331

When he goes a - way                      dat's a rain - y

*piu mosso e cresc.*

F7 (131211)

Ebadd9 (fr5) 221134  
 Eb (fr5) 113331  
 Ebadd9 (fr5) 221134  
 Eb (fr5) 113331  
 Eb°/B (fr5) XX1324

day,                      and when he comes back dat day is

*allarg.*

Bb11 (121334)

Eb° (fr5) XX1324

Bb11 (121334)

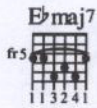
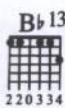
Bb7 (113141)

Eb9 (fr5) 221134

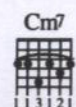
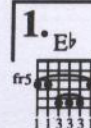
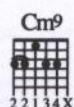
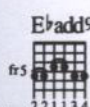
Gb13 (111213)

fine, \_\_\_\_\_ de sun will shine.                      He can come home \_\_\_\_\_ as

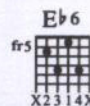
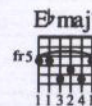
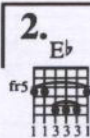
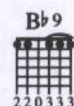
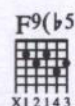
*poco rit.*                      *a tempo*



late as can be, — home wid - out him — ain't no home to me, —



Can't help lov - in' dat man — of mine.



mine. —



# LOVER MAN (OH WHERE CAN YOU BE)

Words & Music by Jimmy Davies.  
Roger Ram Ramirez & Jimmy Sherman

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Slowly

*mf* *f*

Verse **Freely**

Am7 B<sup>b</sup>m6 C6 Gdim Dm

rit. *p* rit. *p* rubato L.H.

I don't wish for rich - es,

G7 C7aug fr3<sup>2</sup> Am7 B<sup>b</sup>m6 C6 Gdim

I'll not take that chance. Don't want to be

Dm C#dim Bbm6 Dm Gm7 C7 F A7  
 fa - mous, I on - ly want ro - mance.

Chorus **Blues tempo**

Dm G7 Dm G7 C9 Gm7  
 I don't know why, but I'm feel - ing so sad. — I long to try some - thing

*p - mf*

C9 C7 F7 Bb7  
 I've nev - er had, — Nev - er had no kiss - in' Oh, what I've been miss - in',

Eb7 Bbm C9 Gm7 F A7 Dm G7  
 Lov - er man, oh where can you be? The night is cold, and I'm

Dm



G7



C9



Gm7



C9



C7



so all a - lone, —

I'd give my soul just to call you my own, —

F7



Bb7



Eb7



Bbm



C9



Gm7



Got a moon a - bove me,

but no one to love me,

Lov - er man, oh where can you

F



Bb



Am



Cm6



D7



Am7



Cm6



be?

I've heard it said that the thrill of ro - mance can

G



A9



Eb7



G



D7



Gm



Bbm6



be like a heav - en - ly dream,

I go to bed with a



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The piano part features triplets and various chords.

pray'r that you'll make love to me, Strange as it seems.

Musical staff with treble and bass clefs, containing piano accompaniment for the first system. It includes triplets and various chords.



Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment. The piano part features triplets and various chords.

Some day we'll meet and you'll dry all my tears, — Then whis - per sweet lit - tle

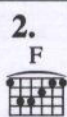
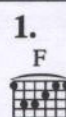
Musical staff with treble and bass clefs, containing piano accompaniment for the second system. It includes triplets and various chords.



Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment. The piano part features triplets and various chords.

things in my ears, — Hug - gin' and a kiss - in', Oh what we've been miss - in',

Musical staff with treble and bass clefs, containing piano accompaniment for the third system. It includes triplets and various chords.



Musical staff with treble clef, containing a vocal line with lyrics and a piano accompaniment. The piano part features triplets and various chords.

Lov - er man, oh where can you be? be?

Musical staff with treble and bass clefs, containing piano accompaniment for the fourth system. It includes triplets and various chords.

# I'LL GET BY

Words by Roy Turk  
Music by Fred E. Ahlert

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Moderately

mf

The piano introduction consists of two staves. The right hand features a series of chords: C6, Ddim, C6, G7(b9), C6, Bm7, E7, E7aug, and Dm. The left hand plays a simple bass line with quarter notes.

C6 Ddim C6 G7(b9) C6 Bm7 E7 E7aug Dm

I'll get by \_\_\_\_\_ as long as I \_\_\_\_\_ have you.

mp

The first system of the song includes a vocal line and a piano accompaniment. The piano part features a bass line with quarter notes and chords in the right hand. The vocal line has a melody with a long note on 'by' and 'I'.

E dim Dm7 Am7 fr4x D9 Bm G7sus4 G7 Eb dim

— Tho' there be rain \_\_\_\_\_ and dark - ness too, \_\_\_\_\_ I'll

The second system continues the vocal and piano accompaniment. The piano part features a bass line with quarter notes and chords in the right hand. The vocal line has a melody with a long note on 'rain' and 'I'll'.

G7 G9

G7 G7aug C Em6 C#dim Dm7

G9 C6 Ddim C6

not com - plain I'll see it through. Pov - er - ty

G7

C6

Bm7

E7

E7aug

Dm

A7(b9)

may come to me, that's true, But

Dm7

E7aug

E7

E7(b9)

Am

Em7

A9

A7aug

Dm7

what care I, say, I'll get by as long as I

1.

G7(b9)

C6

Am7

Dm7

G7

2.

C6

Abmaj7

Ab6

Db9

C%

have you. you.

# GEORGIA ON MY MIND

Words by Stuart Gorrell  
Music by Hoagy Carmichael

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Slowly

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Slowly' and the dynamic is 'mf'.

F A7 D7 D7+ D7 G9 C7

Diagram 1 (F): 0 2 3 3 3 0  
Diagram 2 (A7): 0 2 0 2 2 0  
Diagram 3 (D7): 0 2 3 2 1 0  
Diagram 4 (D7+): 0 2 3 2 1 0  
Diagram 5 (D7): 0 2 3 2 1 0  
Diagram 6 (G9): 0 2 3 2 1 0  
Diagram 7 (C7): 0 2 3 3 3 0

Mel-o-dies bring mem-or-ies that lin-ger in my heart, \_\_\_\_\_

The piano accompaniment for the first vocal line features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked 'p'.

F A+ A7 Dm G7 Dbdim C13 F C7+

Diagram 1 (F): 0 2 3 3 3 0  
Diagram 2 (A+): 0 2 0 2 2 0  
Diagram 3 (A7): 0 2 0 2 2 0  
Diagram 4 (Dm): 0 2 3 2 1 0  
Diagram 5 (G7): 0 2 3 2 1 0  
Diagram 6 (Dbdim): 0 2 3 2 1 0  
Diagram 7 (C13): 0 2 3 3 3 0  
Diagram 8 (F): 0 2 3 3 3 0  
Diagram 9 (C7+): 0 2 3 3 3 0

Make me think of Geor-gia, Why did we ev-er part? \_\_\_\_\_

The piano accompaniment for the second vocal line continues with a melodic line in the right hand and a bass line in the left hand.

F A7 D7 D7+ D7 G9 C7

Diagram 1 (F): 0 2 3 3 3 0  
Diagram 2 (A7): 0 2 0 2 2 0  
Diagram 3 (D7): 0 2 3 2 1 0  
Diagram 4 (D7+): 0 2 3 2 1 0  
Diagram 5 (D7): 0 2 3 2 1 0  
Diagram 6 (G9): 0 2 3 2 1 0  
Diagram 7 (C7): 0 2 3 3 3 0

Some sweet day when blos-soms fall and all the world's a song, \_\_\_\_\_

The piano accompaniment for the third vocal line concludes with a melodic line in the right hand and a bass line in the left hand.

F A+ A7 Dm G7 D $\flat$ dim C13 F

I'll go back to Geor-gia 'cause that's where I be - long.

F A7 Dm Gm B $\flat$ m1

Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ the whole day through, Just an

F E7 Gm G9 C7 F F $\sharp$ dim Gm7 C7+

old sweet song keeps Geor-gia on my mind \_\_\_\_\_ (Geor-gia on my mind)

F A7 Dm Gm B $\flat$ m F E7

Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ a song of you \_\_\_\_\_ Comes as sweet and clear as



Gm G9 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

moon-light through the pines. \_\_\_\_\_ Oth-er arms reach out to me;

Dm Gm6 Dm7 G7 Dm Gm6 Dm7 E7 Am F#dim Fm6

Oth-er eyes' smile ten-der - ly; \_\_\_\_\_ Still in peace-ful dreams I see the road leads back to

Am C7 F A7 Dm Gm Bbm

you, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ no peace I find, Just an

F Gm G9 C13 1 F Dm Gm7 C13 C7+ 2 F Bb13 C7+ F6

old sweet song keeps Geor-gia on my mind. \_\_\_\_\_ mind. \_\_\_\_\_

# MEAN TO ME

Words & Music by Roy Turk & Fred E. Ahlert

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Moderately

The first system of the musical score is in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part starts with a *mf* dynamic and includes a triplet of eighth notes in the right hand. The vocal line begins with a whole rest followed by a quarter note G4. The lyrics "You're" are written above the vocal line.

The second system continues the musical score. It includes guitar chord diagrams for F, Dm, Gm7, C9, C7, Am, and Dm. The lyrics are "mean to me, — Why must — you be mean to me? —". The piano accompaniment continues with chords and a steady bass line.

The third system continues the musical score. It includes guitar chord diagrams for Bb, Bb6, Db9, Fmaj7, Cm6, Daug, D, Gm7, and C9. The lyrics are "Gee, hon - ey, it seems to me — You love to see — me". The piano accompaniment continues with chords and a steady bass line.



cry - in', I don't know why. I stay home



each night when you say you'll phone You don't and I'm



left a - lone Sing - in' the blues and sigh - in'.



You treat me cold - ly each day in the year,

Eb9   D9(#5)   D9(b5)   Gm

You al - ways scold me when - ev - er

G7   Gm7/C   C9(#5)   F   Dm   Gm7   C9

some - bod - y is near, dear. It must be — great fun — to be

Am   Dm   Bb   Bb6   Bbm7   Fmaj7   F   Dm7   Gm7   C9

mean to me, — You should - n't, for can't you see — what you mean to

1. F   Bb9   G7   Gm7   C7aug

2. F   Bb9

me. — You're me. —

# P.S. I LOVE YOU

Words by Johnny Mercer

Music by Gordon Jenkins

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Moderately

Ab 4fr. Cm7 3fr. Db 4fr.

Dear, I thought I'd drop a line, the weath-er's cool, the folks are

*mf*

F7 Bb7 Eb6 Eb7

fine; I'm in bed each night at nine.

Ab 4fr. Fm Bbm Cm/Eb Bbm/Eb Ab 4fr.

P. S. I love you. Yes - ter - day we had some rain, 3

Cm7 3fr.

Db 4fr.

F7

but all in all, I can't com-plain;

Bb7

Eb6 Eb7

Ab 4fr.

Dbm 4fr.

Ab 4fr.

Fm7

Em7

was it dust-y on the train? P. S. I love you.

Ab7/Eb 4fr.

Ebm7/Ab 11fr.

Ab7/Eb 4fr.

Ebm7/Ab 11fr.

Db 4fr.

*Inst.* Write to the Brown's just as soon as you're a - ble, they came a-round to

Db7 4fr.

C7

B7

Bb7

Fm7


Bb7

call. I burned a hole in the din - ing room ta - ble,

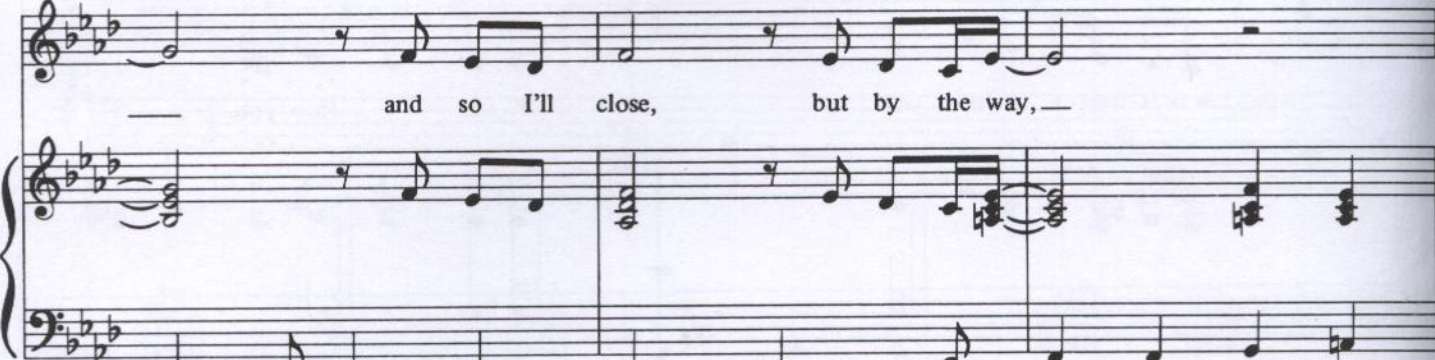
 Eb
 F7
 Bbm7
 Eb
 Ab 4fr.

and let me see, — I guess that's all. — } Noth - ing left for me to say, —



 Cm7 3fr.
 Db 4fr.
 F7

— and so I'll close, but by the way, —






To Coda  $\phi$  D. S.  $\frac{3}{4}$  al Coda  $\phi$

 Bb7
 Eb6
 Eb7
 Ab 4fr.
 Dbm 4fr.
 Ab 4fr.
 Fm7  Em7

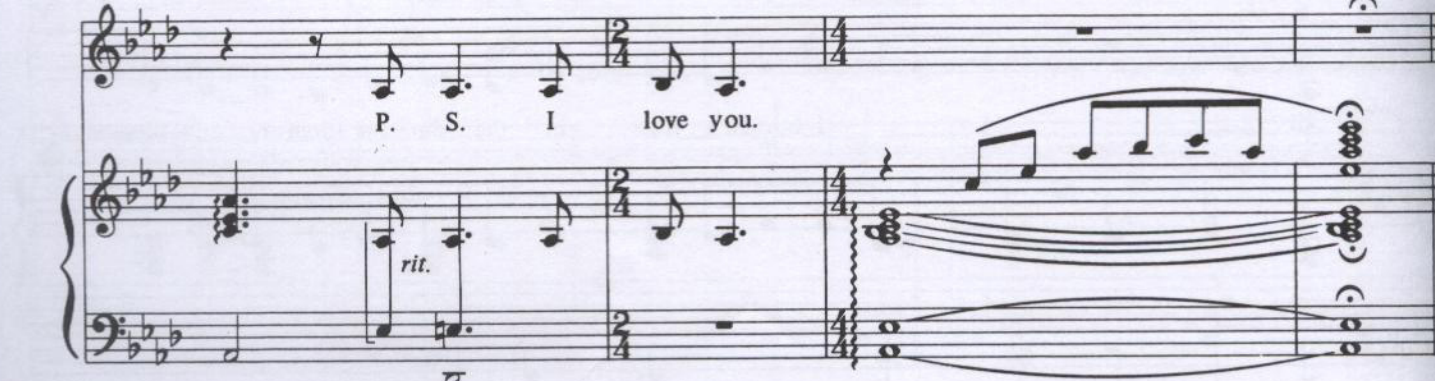
ev-'ry-bod-y's think-ing of you, P. S. I love you.



*Coda*  Ab 4fr.
 Db 4fr.
 Ab(add Bb)

P. S. I love you.

*rit.*



# STARS FELL ON ALABAMA

Words by Mitchell Parish

Music by Frank Perkins

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Slowly

The musical score is written for piano and voice. It begins with a piano introduction marked 'Slowly' and 'mf'. The piano part consists of a treble and bass clef with various chords and melodic lines. The vocal line is written in a single treble clef. The lyrics are: 'Moon-light and mag - no - lia, star - light in your hair, all the world a dream come true, Did it real - ly hap - pen, was I real - ly there, was I real - ly there with you? We lived our lit - tle'. The score includes several guitar chord diagrams for the piano accompaniment, such as Dm7, G7(b9), C, A7(b9), Dm7, G7, C, C#dim, Dm7, G7(b9), C, Am7, C+, Am7, D7, G7sus4, CHORUS, C, Gm, and A7. The tempo 'Slowly' is indicated at the beginning, and the dynamic 'mf' is used throughout.



dra - ma, we kissed in a field of white, and stars fell on Al - a -

ba - ma last night. I can't for-get the

glam - our, your eyes held a ten - der light, and stars fell on Al - a -

ba - ma last night. I nev - er planned in my im - a - gi -

C Cdim Dm7 G7 C Dm7 G7

na - tion a sit - u - a - tion so hea - ven - ly, A fai - ry land where no one else could

Am Am7 B7(sus4) B7 E Dm7 G7 C Gm A7

en - ter, and in the cen - tre just you and me, dear. My heart beat like a

D9 G7+ C Cdim Ab9 Dm7

ham - mer, my arms wound a - round you tight, and stars fell on Al - a -

G13 1 C A7 Dm7 G7 2 C Dm7 G9 C

ba - ma last night. night.

# TAIN'T NOBODY'S BIZ-NESS IF I DO

Words & Music by Porter Grainger & Everett Robbins

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Brightly

Piano introduction in B-flat major, 2/4 time. The piece starts with a forte (f) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Chord diagrams for the first system:

- B<sup>b</sup>: x x 0 x x
- D7: x x 0
- Gm: fr<sup>3</sup>
- E<sup>b</sup>: fr<sup>3</sup> x x
- E dim: x x

Vocal line:

If I should take a no - tion to jump in - to the o - cean,  
 If I go to church on Sun - day, then cab - a - ret all day on Mon - day,

Piano accompaniment for the vocal line starts with a mezzo-forte (mf) dynamic. The right hand plays chords and single notes, while the left hand plays a bass line with chords.

Chord diagrams for the second system:

- B<sup>b</sup>: x x 0 x x
- Cm7: fr<sup>3</sup> x
- F7: x x 0
- D7aug: x x 0
- G9: fr<sup>4</sup> x x
- C7aug: fr<sup>3</sup> x x
- F9: x x

Vocal line:

'Tain't no - bod - y's biz - ness if I do.  
 'Tain't no - bod - y's biz - ness if I do.

Piano accompaniment for the second system continues with the same mf dynamic. The right hand plays chords and single notes, while the left hand plays a bass line with chords.

2.

B<sup>b</sup>

Cm<sup>7</sup>

C<sup>#</sup>dim

B<sup>b</sup>

B<sup>b</sup>

D<sup>7</sup>

do.

If my friend ain't got no mon - ey,  
If I give her my last nick - el,

Gm

B<sup>b</sup>7

E<sup>b</sup>7

E dim

B<sup>b</sup>

Gm<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

and I say, "Take all mine, hon - ey." 'Tain't no - bod - y's biz - ness if \_\_\_ I  
and that leaves me in a pick - le, 'Tain't no - bod - y's biz - ness if \_\_\_ I

1.

D<sup>7</sup>aug

G<sup>9</sup>

C<sup>7</sup>aug

F<sup>9</sup>

2.

B<sup>b</sup>

Cm<sup>7</sup>

C<sup>#</sup>dim

B<sup>b</sup>

do.

do.

B<sup>b</sup> D<sup>7</sup> Gm D<sup>7</sup>

There ain't noth - in' I can do nor noth - in' I can say,

G<sup>7</sup> Cm G<sup>7</sup>

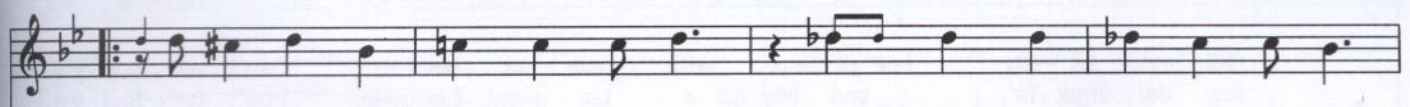
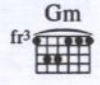
That folks don't cri - ti - cise me.

Cm G<sup>7</sup> Cm

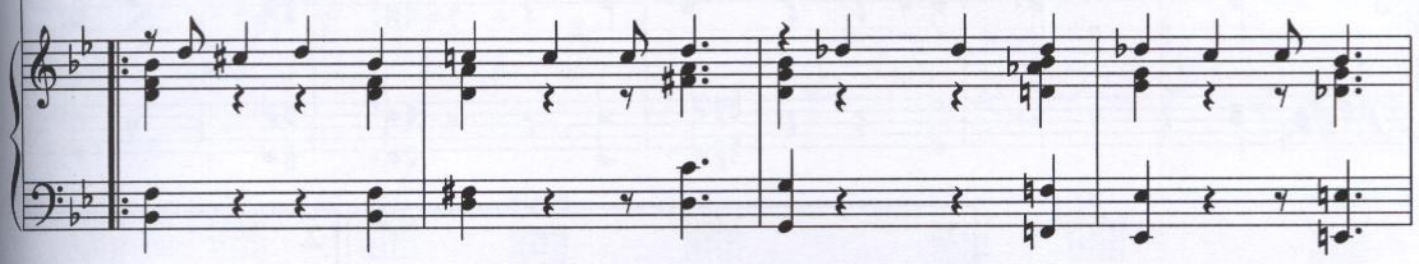
But I'm gon - na do just as I want to an - y - way, —

C<sup>9</sup> G<sup>b7</sup> F<sup>7</sup>

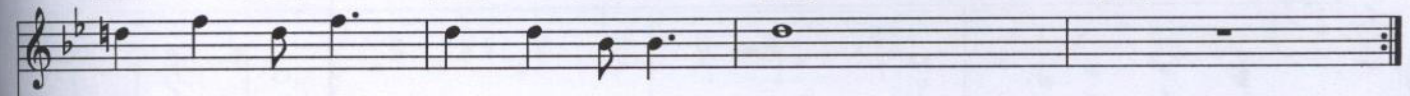
And don't care if they all de - spise me.



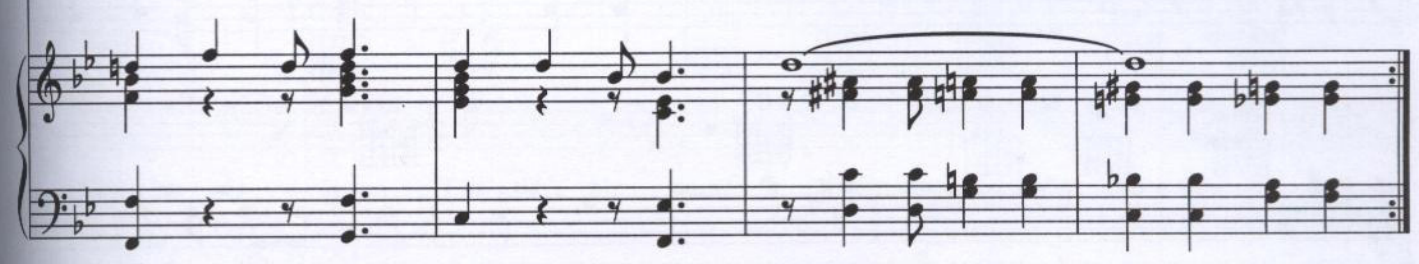
If I work and come home drag - gin' then stay up all night rag - gin',  
 If I eat three tur - key din - ners and an - nounce that's just be - gin - ners,



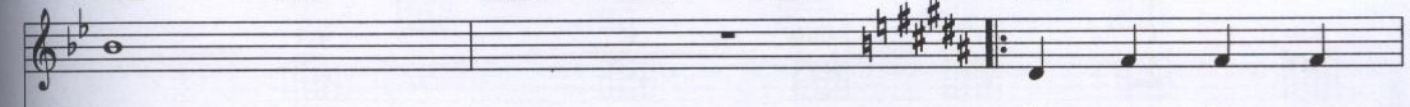
1.



'Tain't no - bod - y's biz - ness if I do.  
 'Tain't no - bod - y's biz - ness if I



2.



do. If I date a  
 If I par - ty,



D#7 G#m B7 E7 Fdim B G#m7

real style set - ter, but go home with some - one bet - ter, 'Tain't no - bod - y's  
 stay out drink - in', and buy me a ten - grand Lin - coln, 'Tain't no - bod - y's

1. C#m7 F#7 D#7aug G#9 C#9(#5) F#9 2. B C#m7

biz - ness if I do. biz - ness if I do.

Ddim B G7 C E7

If I feed my wife ba - lo - ney,

Am C7 F7 F#dim C G7

and don't pay my al - i - mo - ny, 'Tain't no - bod - y's biz - ness if I

E7aug

A9

D7aug

G9

C

E7



do.

If I ball and dress up sport - y,

Am

C7

F7

F#dim

C

Cdim

C

Cdim



'n'live to die be - fore I'm for - ty,

'Tain't your biz - ness,

'Tain't my biz - ness,

C

Cdim

C

Cdim

C6

D7

Dm7

G7(b9)



'Tain't her biz - ness,

'Tain't their biz - ness,

'Tain't no - bod - y's biz - ness if I

C

F9

Ab7

C

G7aug

C9



do.

*f*



# THE VERY THOUGHT OF YOU

Words & Music by Ray Noble

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Moderato

*mf* *poco rit.* L.H.

Ab Fm Bb13 Bbm7 Eb7 Abmaj7

I don't need your pho-to-graph, To keep by my bed;  
I hold you re-spon-si-ble, I'll take it to law,

*mp a tempo*

Ab Ddim Bbm7 Eb7 Ab Eb7

Your pic-ture is al-ways in my head.  
I nev-er have felt like this be-fore.

Ab Fm Bb13 Eb7 Edim Fm

I don't need your por-trait, dear, To call you to mind,  
I'm su-ing for dam-ag-es, Ex-cus-es won't do,

Fm7



Abm6



Abmaj7/Bb



Bb7



Bbm7



Eb7



For sleep - ing or wak - ing, dear, I find;  
I'll on - ly be sat - is - fied with you;

*poco rit.*

## REFRAIN

Ab



Ab6



The ver - y thought of you, And I for - get to do,

*p-mf*

Ab



The lit - tle or - di - na - ry things that ev' - ry - one

3

Bb7



Db



Eb7



ought to do. I'm liv - ing in a kind of

3



day - dream, I'm hap - py as a king, And fool - ish tho' it



may seem, To me that's ev' - ry - thing. The mere i -



dea of you, The long - ing here for you,



You'll nev - er know how slow the mo - ments go 'till I'm

Bb7



Db



Eb7



near to you,

I see your face

in ev' - ry

Fm



Ddim



flow - er;

Your eyes

in stars

a - bove,

*poco rit.*

Eb7



Adim



Bbm7



Eb7



1 Ab



Fm



It's just the thought of you, — The ver - y thought of you,

my

love.

*a tempo*

Bbm



Eb7



2 Ab



The ver - y love.

*poco rit.*

L.H.

# YOU'VE CHANGED

Words by Bill Carey  
Music by Carl Fischer

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Moderately

The piano introduction is written in a grand staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Verse

The first system of the verse includes guitar chord diagrams for E<sup>b</sup>, Fm<sup>7</sup>, Gm, and A<sup>b</sup>. The lyrics are: "I've an aw - f'ly fun - ny feel - in' that this thought that's been a - steal - in' thru my". The piano accompaniment is marked mezzo-piano (mp).

The second system of the verse includes guitar chord diagrams for E<sup>b</sup> maj<sup>7</sup>, Cm, Gm<sup>7</sup>, C<sup>9</sup>, Gm, and E<sup>b</sup> m<sup>6</sup>. The lyrics are: "brain is not to be ig - nored; But to real - ly tell the truth, though I'm". The piano accompaniment is marked mezzo-forte (mf) and mezzo-piano (mp).

Chorus

B<sup>b</sup>      E<sup>b</sup>m6      B<sup>b</sup>      Gm      Cm7      F7(b9)      B<sup>b</sup>7      Fm7      B<sup>b</sup>7      B<sup>b</sup>7aug

not a well-known sleuth, I hon-est-ly be-lieve that you are bored; You've

Slowly

E<sup>b</sup>maj7      E<sup>b</sup>      D7      D7aug      D7      B<sup>b</sup>m6

changed, that spar- kle in your eyes is gone, Your

*mp - mf*

C7      C7aug      F9      F9(#5)      F9      B9      B<sup>b</sup>9      B<sup>b</sup>7aug

smile is just a care-less yawn, You're break-ing my heart, you've changed;

E<sup>b</sup>      Cm      Fm7      B<sup>b</sup>7      B<sup>b</sup>7aug      E<sup>b</sup>maj7      E<sup>b</sup>

You've changed, your



kiss - es now are so bla - sé, You're bored with me in ev - 'ry way, I



can't un - der - stand, you've changed; You've for -



got - ten the words, "I love you", each mem - o - ry that we've shared.



You ig - nore ev - 'ry star a - bove you, I can't

re - a - lise you ev - er cared. — You've changed, you're

not the an - gel I once knew, No need to tell me that we're

through, It's all o - ver now — you've changed.

1.

You've

2. *poco rit.*

*mf* *poco rit.* *pp*



# STORMY WEATHER

Words by Ted Koehler  
Music by Harold Arlen

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Slow lament

Piano introduction in B-flat major, 4/4 time. The music is marked *f* (forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Piano accompaniment for the first vocal line. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment.

Vocal line with guitar chord diagrams. The lyrics are: "Don't know why there's no sun up in the sky, Storm-y weath-er,"

Chord diagrams:  $A^b$  (fr4),  $A^{dim}$  (x0),  $B^bm7$  (x),  $E^b9$  (xx),  $A^b$  (fr4)

Piano accompaniment for the second vocal line. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment.

Vocal line with guitar chord diagrams. The lyrics are: "since my man and I ain't to- geth-er, Keeps rain-in' all the time,"

Chord diagrams:  $B^bm7$ ,  $E^b9$  (xx),  $A^b$  (fr4),  $B^bm7$ ,  $E^b9(\#5)$  (fr3),  $A^b$  (fr4)

Piano accompaniment for the final vocal line. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment.

B<sup>b</sup>m7

E<sup>b</sup>9

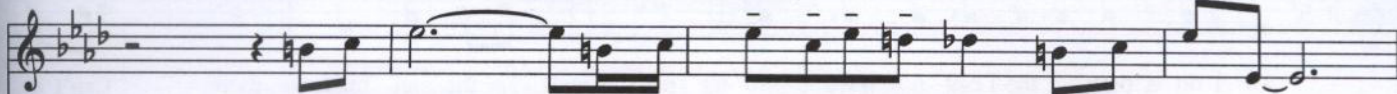
A<sup>b</sup>

A dim

B<sup>b</sup>m7

E<sup>b</sup>7

A<sup>b</sup>



Life is bare, \_\_\_\_\_ gloom and mis - 'ry ev - 'ry - where, Storm - y weath - er, \_\_\_\_\_



B<sup>b</sup>m7

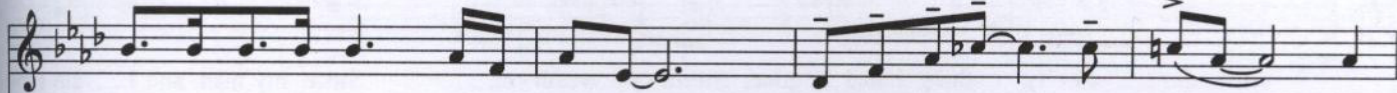
E<sup>b</sup>9

A<sup>b</sup>

B<sup>b</sup>m7

E<sup>b</sup>9(#5)

A<sup>b</sup>



Just can't get my poor \_\_\_\_\_ self to - geth - er, \_\_\_\_\_ I'm wea - ry all \_\_\_\_\_ the time, \_\_\_\_\_ the



D<sup>b</sup>

A<sup>b</sup>

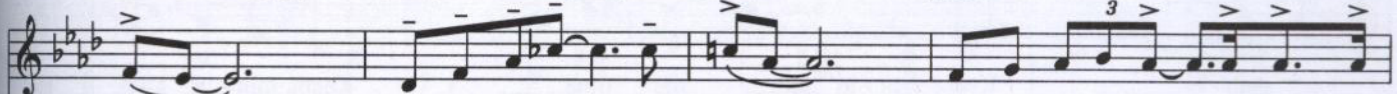
A dim

B<sup>b</sup>m7

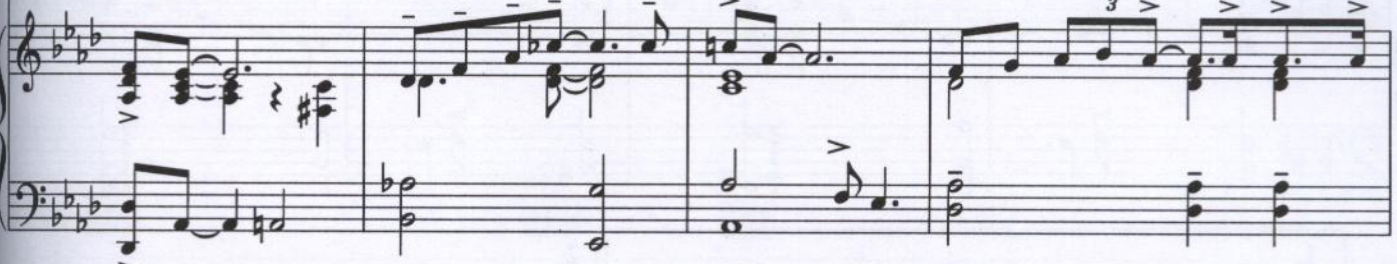
E<sup>b</sup>9(#5)

A<sup>b</sup>

D<sup>b</sup>



time, \_\_\_\_\_ So wear - y all \_\_\_\_\_ the time. \_\_\_\_\_ When he went a - way \_\_\_\_\_ the blues walk'd



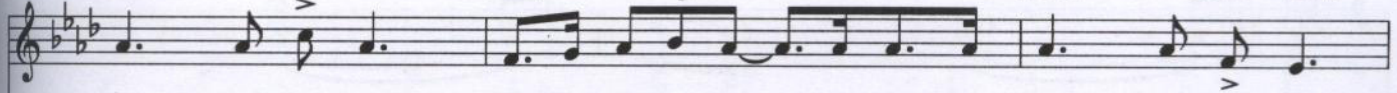
A<sup>b</sup>

D<sup>b</sup>

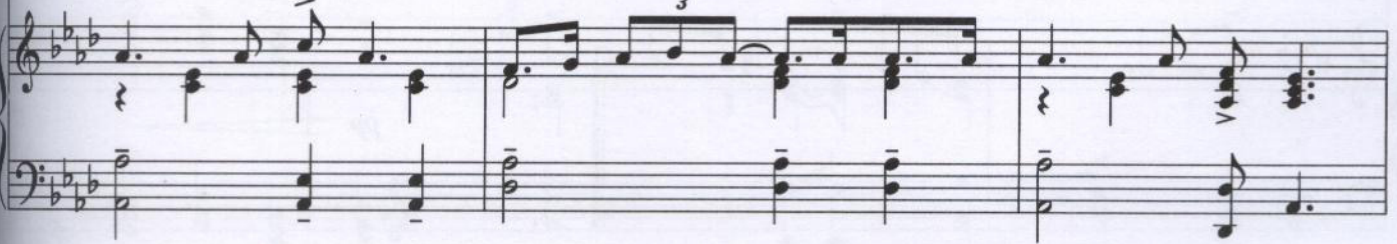
A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>



in and met me, If he stays a - way \_\_\_\_\_ old rock - in' chair will get me,



All I do is pray — the Lord a - bove will let me walk in the sun once more. Can't go

on, — ev - 'ry - thing I had is gone, Storm - y weath - er, — Since my man and I — ain't to

geth - er, — Keeps rain - in' all — the time, — Keeps rain - in' all — the

**1.**

**2.**

time. — Don't know time. —

*pp*



ba - by, — Dream - in' a - while, — schem - in' a - while, —

You're sure to find, hap - pi - ness, — an' I guess, —

All those things you've al - ways pined for. Gee, I'd like to

see you look - in' swell, ba - by, — Dia - mond brace - lets



Wool - worth does - n't sell, ba - by, Till that luck - y



day you know darn well, ba - by, —

1.



I can't give you an - y - thing but love.

2.



I can't give you an - y - thing but love.

# TIME ON MY HANDS

Words by Harold Adamson & Mack Gordon  
Music by Vincent Youmans

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Moderately dim. e rall. a tempo

Gm7 C7



When the day fades a - way in - to  
vis - ions are not great - ly

*mf* *f* dim. e rall. a tempo *p*

Fmaj7 Gm7 C7 F6

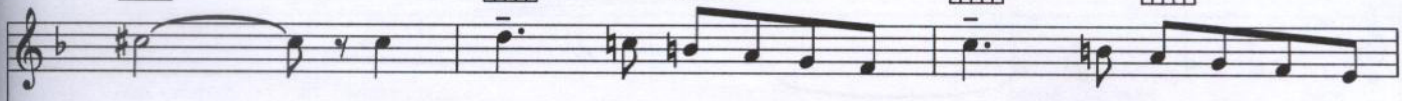


twi - light, The moon is my light of love, In the  
var - ied, They are con - sist - ent I claim, For in

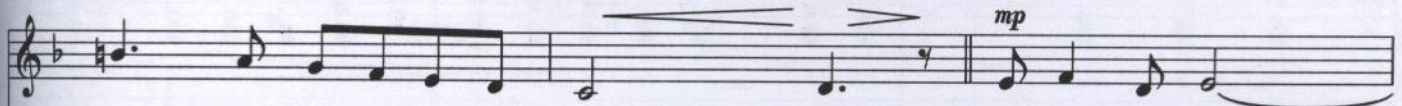
Gm7 C7 Fmaj7 Bm7(b5) E7



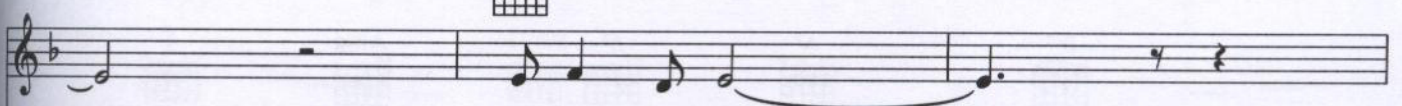
night I am quite a ro - man - cer, I find an ans - wer a -  
each we are hap - pi - ly mar - ried, And your de - light is my



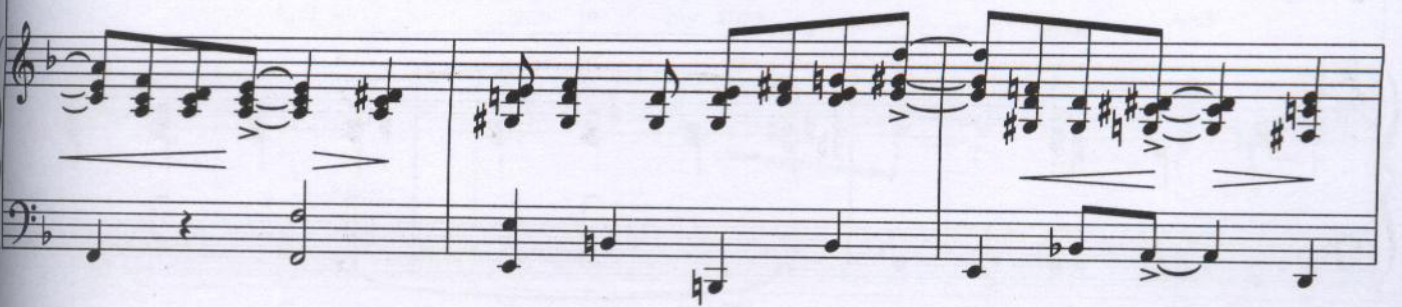
bove. \_\_\_\_\_ To bring me con - so - la - tion, You're my in - spi - ra - tion,  
 aim. \_\_\_\_\_ The moon up - on us gaz - es, While I seek for phras - es,



This is my im - ag - i - na - tion. Time on my hands, \_\_\_\_\_  
 Dear, with which to sing your prais - es.



\_\_\_\_\_ You in my arms, \_\_\_\_\_





Gm7 (fr3) Gm7(b5) C13 (fr5)

No - thing but love in view;

Fmaj7

Then if you fall,

E7 Gm7 (fr3)

Once and for all, I'll see my dreams

Bb7 A7 A6 A aug A

come true.

D aug



D7



G9



Gm7



Mo - ments to spare, \_\_\_\_\_ for some - one you care \_\_\_\_\_

C13



Fmaj7



Gm7



G13



\_\_\_\_\_ for, One love af - fair \_\_\_\_\_ for

C9



Fmaj7



two. \_\_\_\_\_ With time on my hands \_\_\_\_\_

D7aug



\_\_\_\_\_ And you in my arms \_\_\_\_\_ And

**1.**

G<sup>13</sup> G<sup>9</sup> C<sup>13</sup> F D<sup>b7</sup>

*f* love in my heart all for you.

F Dm<sup>7</sup> G<sup>9</sup> C<sup>9</sup> N.C.

*dim. e rall.* *a tempo* *mf*

Tho' my

*dim. e rall.* *a tempo* *p*

**2. rall.**

C<sup>13</sup> F D<sup>b7</sup> B<sup>b</sup>m<sup>6</sup> F

*rall.* all for you.

# I'LL BE AROUND

Words & Music by Alec Wilder

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Moderately

Piano introduction in C major, 4/4 time. The piece begins with a piano (*p*) dynamic. The melody is played in the right hand, and the bass line is in the left hand. The introduction concludes with a *rit.* (ritardando) marking.

a tempo

C

Dm7

Em

Fmaj7

G7

G#dim

F

G7

I'll be a - round no mat - ter how you treat me now,

a tempo  
*p - mf*

Piano accompaniment for the first vocal line, featuring triplets in the bass line.

C

Am

Dm7

G7

C

E<sup>b</sup>9

A<sup>b</sup>

Dm7(b5)

G7

I'll be a - round from now on.

*cresc.*

*dim.*

*fp*

Piano accompaniment for the second vocal line, featuring a crescendo and decrescendo in the bass line, and a fortissimo (*fp*) dynamic in the right hand.

Your lat - est love \_\_\_\_\_ can nev - er last, \_\_\_\_\_ And when it's

past, I'll be a - round when he's gone.

Good - bye a - gain, and

if you find a love like mine Just now and

Dm<sup>9</sup> G7(b9) C Am Dm7 G7  
 then drop a line to say you're feel - ing fine, And

Musical notation for the first system, including vocal line, piano accompaniment, and guitar chord diagrams. The piano part includes dynamics *dim.* and *rit.*

C Dm7 Em Fmaj7 G7 G#dim  
 when things go wrong, per - haps you'll see you're meant for

Musical notation for the second system, including vocal line, piano accompaniment, and guitar chord diagrams. The piano part includes triplets and dynamics *dim.* and *rit.*

Dm G7 C Am Dm7 G7  
 me, So I'll be a - round when he's

Musical notation for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

1. C E<sup>b</sup>9 A<sup>b</sup> Dm7(b5) G 2. C Dm7 C Dm7 C  
 gone. gone.

Musical notation for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams. The piano part includes dynamics *fp* and *p*, and a *rit.* marking.

# EMBRACEABLE YOU

Music by George Gershwin

Words by Ira Gershwin

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Whimsically



*p* leisurely

Doz - ens of girls would storm -  
I went a - bout re - cit -

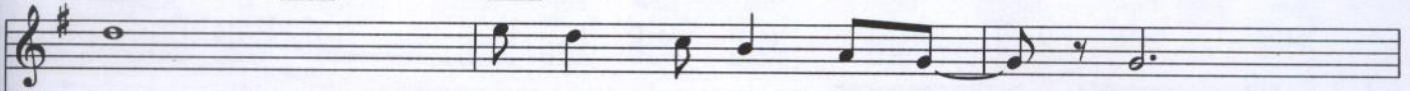
*mf* *p* smoothly



up;  
ing I had to lock my door.  
"Here's one who'll nev - er fall!"

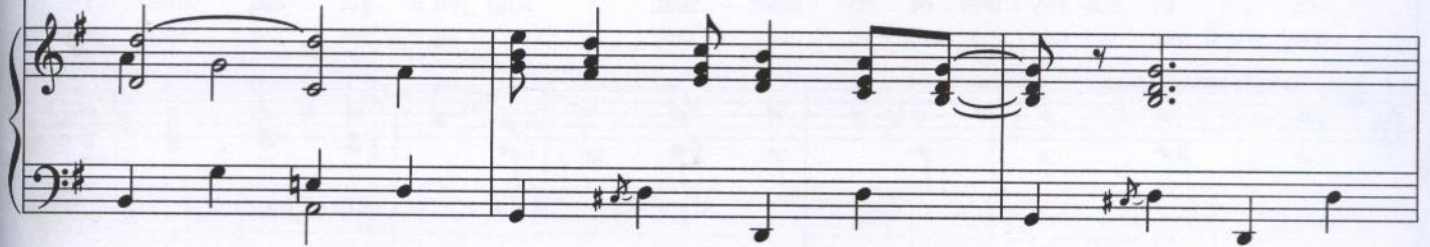


Some - how I could - n't warm up To one be -  
But I'm a - fraid the writ - ing Is on the



fore.  
wall.

What was it that con - trolled me?  
My nose I used to turn up



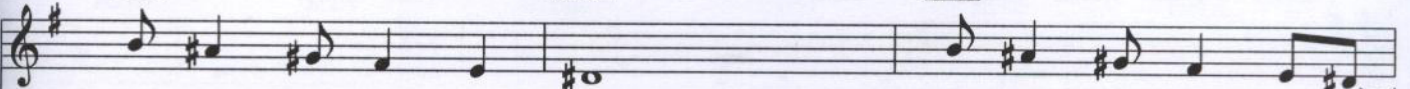
F#7



B

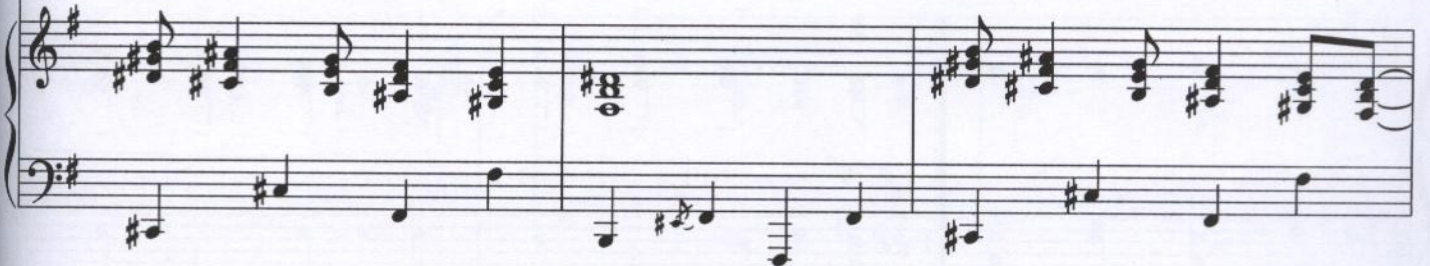


F#7



What kept my love - life lean?  
When you'd be - siege my heart;

My in - tu - i - tion told  
Now I com - plete - ly burn



B



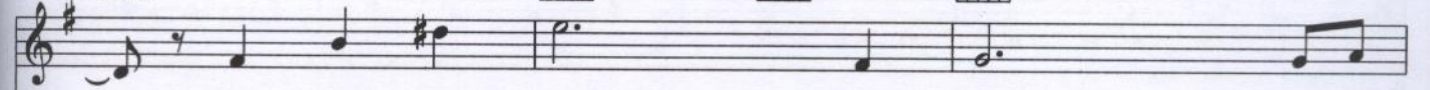
Am7



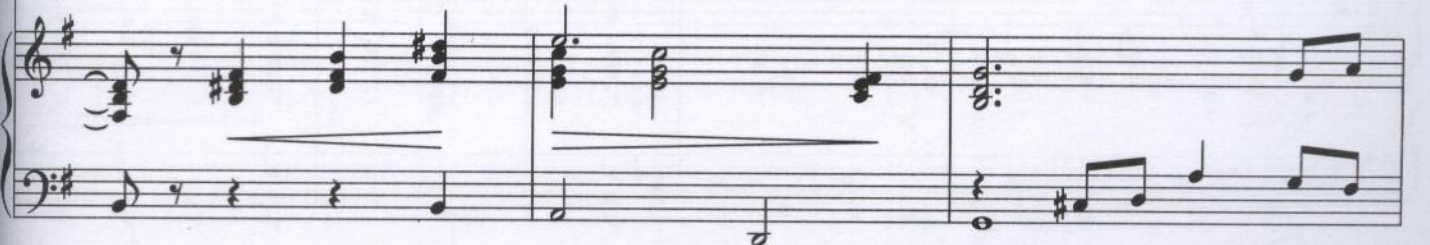
D7



G



— me You'd come on the scene.  
— up When you're slow to start. La - dy,  
I'm a -





rall. e dim.

Em Em6 Em Em6 Em Em6 Em A7 Am D Am D

lis - ten to the rhy - thm of my heart - beat, And you'll get just what I  
 fraid you'll have to take the con - se - quen - ces; You've up - set the ap - ple

rall. e dim.

Chorus  
Rhythmically

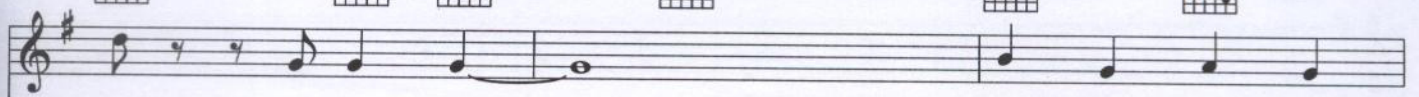
Am D Am D7 G C#dim

mean. cart. Em - brace me, My sweet em -  
 Em - brace me, My sweet em -

*p - mf*

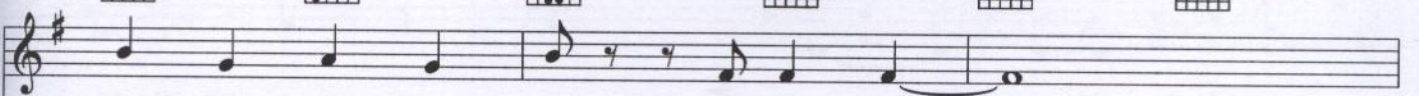
D7 C Ddim D7 Am F7 D7

brace - a - ble you! Em - brace me, You ir - re -  
 brace - a - ble you! Em - brace me, You ir - re -



place - a - ble you! \_\_\_\_\_  
 place - a - ble you! \_\_\_\_\_

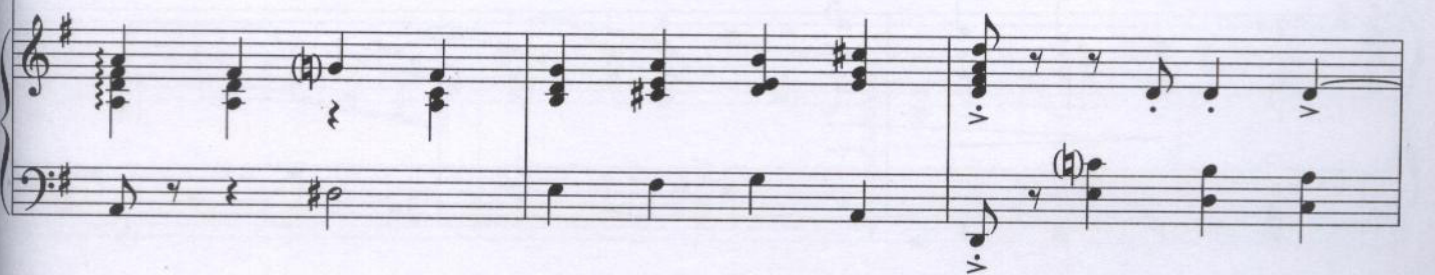
Just one look at  
 In your arms I



you, my heart grew tip - sy in me; \_\_\_\_\_  
 find love so de - lect - a - ble dear, \_\_\_\_\_



You and you a - lone bring out the gyp - sy in me! \_\_\_\_\_  
 I'm a - fraid it is - n't quite re - spect - a - ble dear. \_\_\_\_\_



G D7 G C#dim

I love all the man - y  
But hang it! Come on, let's

D7 C Ddim D7 A

charms a - bout you; A - bove all  
glo - ri - fy love! Ding dang it!

F7 D7 G7 G7sus4 C#dim G7

I want my arms a - bout you.  
You'll shout, "En - core!" if I love.

Don't be a naugh - ty ba - by,      Come to pa - pa, come to  
 Don't be a naugh - ty pa - pa,      Come to ba - by, come to

L.H.

pa - pa, do!      My sweet em - brace - a - ble  
 ba - by, do!      My sweet em - brace - a - ble

1.      2.

you!      you!

# VIOLETS FOR YOUR FURS

Words by Tom Adair  
Music by Matt Dennis

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Slowly

Verse

It was

*mf* *p*

Rubato

B<sup>b</sup>m C<sup>7</sup> F A<sup>11</sup> D

win - ter in Man - hat - tan, Fall - ing snow - flakes filled the air, The

*Rubato*

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> D<sup>7</sup> G

streets were cov - ered with a film of ice, But a lit - tle sim - ple mag - ic that I'd

*Rubato*

B<sup>11</sup> E Em<sup>7</sup>/A A dim Gm<sup>7</sup> fr<sup>3</sup> C<sup>9</sup> rall.

heard a - bout some - where, Changed the wea - ther all a - round, just with - in a trice:

rall.

Slowly and rhythmical

Chorus Fmaj<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup> F<sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9

You bought me vi - o - lets for my furs\_\_\_\_\_ and it was Spring for a while, Re -

*mp-f*

Fmaj<sup>9</sup> fr<sup>3</sup> F<sup>6</sup> Fmaj<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>9</sup> fr<sup>3</sup> F<sup>6</sup>

mem - ber?\_\_\_\_\_ You bought me vi - o - lets for my furs\_\_\_\_\_ and there was

Am<sup>7</sup> Dm<sup>7</sup> Gm fr<sup>3</sup> B<sup>b</sup>aug B<sup>b</sup>7 C<sup>9</sup>(b<sup>5</sup>) C<sup>9</sup> C<sup>7</sup>

Ap - ril in that De - cem - ber.\_\_\_\_\_ The snow drif - ted down on the

Fmaj9      F6      Gm7      Gb7      F

flow - ers \_\_\_\_\_ and melt - ed where it lay, The

C9(b5)      C9      C7      Fmaj9      F6      G7

snow looked like dew on the blos - soms \_\_\_\_\_ as on a sum - mer

Gm7      C7      Fmaj7      C7(b9)      Fmaj9      F6

day. You bought me vi - o - lets for my furs \_\_\_\_\_ and there was

Bbm7      Eb9      Fmaj9      F6      Fmaj7      C7(b9)

blue in the win - try sky, You pinned the vi - o - lets to my

Fmaj9 fr3      F6      Am7      D7      Gm fr3      B<sup>b</sup>aug      Gm7 fr3

furs \_\_\_\_\_ and gave a lift to the crowds pass - ing by, You

B<sup>b</sup>      E<sup>b</sup>9 fr3      Cm      G      E<sup>b</sup>7      Fmaj7      Cm6

smiled at me so sweet - ly, Since then one thought oc -

D7      B<sup>b</sup>m7      C7(b9)      F

curs, That we <sup>3</sup>fell in love com - plete - ly, The day that

Gm7 fr3      C7(b9)      rall.      B<sup>b</sup>      B<sup>b</sup>dim      1. F      Fdim      C7sus4      C7      2. F

you bought me vi - o - lets for my furs. furs.

rall.





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*Embraceable You*  
*Georgia On My Mind*  
*I Can't Give You Anything But Love*  
*I'll Be Around*  
*I'll Get By*  
*Lover Man (Oh Where Can You Be)*  
*Mean To Me*  
*P.S. I Love You*  
*Stars Fell On Alabama*  
*Stormy Weather*  
*Tain't Nobody's Biz-Ness If I Do*  
*That Ole Devil Called Love*  
*The Lady Sings The Blues*  
*The Very Thought Of You*  
*Time On My Hands*  
*Violets For Your Furs*  
*You Brought A New Kind Of Love To Me*

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