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

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



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Feeling Good

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY

Slow Blues tempo

mf

The piano introduction is in 4/4 time, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The melody continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line consists of a half note G3, a half note F3, and a half note E3. The piece concludes with a half note D3 and a half note C3.

Dm Dm7 G Dm Dm7 G Dm Dm7 G

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

mp

The piano accompaniment for the first system is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The chords are Dm, Dm7, and G. The melody consists of a half note G4, a half note A4, and a half note Bb4. The bass line consists of a half note G3, a half note F3, and a half note E3.

F A Dm Bb maj7 Bb 6 F G

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

The piano accompaniment for the second system is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The chords are F, A, Dm, Bb maj7, Bb 6, F, and G. The melody consists of a half note F4, a half note G4, and a half note A4. The bass line consists of a half note F3, a half note E3, and a half note D3.

Dm B \flat Fmaj7 B \flat maj7 ³ G7 Gm7

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

1. Dm G9 Dm G9 2. Dm G9

good. good.

f *f*

Dm G9 Dm F+ F Fmaj7 B \flat maj7 Fmaj7 F7

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

Dm F+ Am Fmaj7 F6 B♭maj7 B♭6 F6 Dm

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

B♭maj7 G9 F Dm B♭ Gm7

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

Dm G9 Dm G9 Dm Dm7 G

me. Stars when you shine,

Dm Dm7 G Dm Dm7 G F A

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

The first system of music features a vocal line and piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes. The key signature has one flat (Bb).

Dm Bb maj7 Bb F G Dm Bb

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

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature remains Bb.

Fmaj7 Bb maj7 G7 Gm7 Dm G9

new life for me. Feel-ing good.

The third system includes a triplet of eighth notes in the vocal line. The piano accompaniment has a more active bass line with eighth notes and chords. The key signature is Bb.

Dm G9 Dm G9 Dm6

The fourth system shows the final part of the page. The vocal line has a long note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The key signature is Bb.

Don't Let Me Be Misunderstood

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

VOICE

HARMONICA
(Optional)

Bm Em Bm Em

A

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

Bm A G

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

F# Bm A

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

This system contains the first two lines of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "When things go wrong I seem to be bad But I'm just a soul who's in-". The piano accompaniment includes chords G, F#, A, and D.

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

This system contains the second two lines of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "-ten-tions are good Oh! Lord Please don't let me be mis-un-der-". The piano accompaniment includes chords Bm, A, G, and G.

- stood.

This system contains the third line of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "- stood.". The piano accompaniment includes chords Bm and Em.

(B)

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

Bm A G

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

F# Bm A

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

G F# A D

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

Bm A G G Bm A

2
4

©

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

G A G A G A D Bm

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

G A G A G

(D)

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

The first system of music features a vocal line in the treble clef with lyrics. The piano accompaniment is in the grand staff (treble and bass clefs). The guitar part is indicated by chords: F# (first measure), Bm (second measure), and A (third measure). The key signature has two sharps (F# and C#), and the time signature is 4/4.

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

The second system continues the vocal line and piano accompaniment. The guitar part uses chords: G (first measure), F# (second measure), and Bm (third measure). The key signature and time signature remain consistent with the first system.

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

The third system concludes the vocal line and piano accompaniment. The guitar part uses chords: A (first measure), G (second measure), F# (third measure), and A (fourth measure). The key signature and time signature remain consistent with the previous systems.

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

D Bm A G G

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

Bm Em A D Bm A

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

G G Bm Em A

2

Em Bm Em

Ain't Got No (I Got Life)

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

Ad lib. Gm Dm

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

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

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

Am7 D9 G7 Gm

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

Dm Am D

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The first system is marked 'Ad lib.' and features a piano introduction with a dynamic marking of 'mf'. The second system has a dynamic marking of 'mf' at the beginning. The third system has a dynamic marking of 'mf' at the beginning. The fourth system has a dynamic marking of 'mf' at the beginning. The piano accompaniment includes various chords and melodic lines, with some chords marked with 'ff' (fortissimo) in the first system. The vocal line includes lyrics and rests, with some lyrics underlined. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is marked 'Ad lib.' and features a piano introduction with a dynamic marking of 'mf'. The second system has a dynamic marking of 'mf' at the beginning. The third system has a dynamic marking of 'mf' at the beginning. The fourth system has a dynamic marking of 'mf' at the beginning. The piano accompaniment includes various chords and melodic lines, with some chords marked with 'ff' (fortissimo) in the first system.

E7 Am G7 C7 Tacet

bad times too— like you. I got my

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'bad times too— like you.' and ends with 'I got my'. The piano accompaniment provides harmonic support with chords E7, Am, G7, and C7. A 'Tacet' instruction is placed above the piano part for the final measure. The piano part includes a dynamic marking 'f'.

a tempo F Bb F Bb

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

The second system continues the vocal line with 'hair, I got my head, I got my brains, I got my ears, I got my'. The piano accompaniment is marked 'a tempo' and features chords F, Bb, F, and Bb. The piano part includes dynamic markings 'v'.

F Bb Am

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

The third system continues the vocal line with 'eyes, I got my nose, I got my mouth, I got my'. The piano accompaniment features chords F, Bb, and Am. The piano part includes dynamic markings 'v'.

C7 F Bb

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

The fourth system continues the vocal line with 'teeth, I got my tongue, I got my chin, I got my'. The piano accompaniment features chords C7, F, and Bb. The piano part includes dynamic markings 'v'.

F Bb F Bb

neck, I got my tits, (skin) I got my heart, I got my soul, I got my

The fifth system continues the vocal line with 'neck, I got my tits, (skin) I got my heart, I got my soul, I got my'. The piano accompaniment features chords F, Bb, F, and Bb. The piano part includes dynamic markings 'v'.

Am C7

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

E7 Am Dm E7 Am Dm

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

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

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

Ad lib.

2. F Am Bb

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

F Bb F Bb F Bb F

life, life, life, life, life, life, life.

ff

To Love Somebody

Words and Music by
BARRY and ROBIN GIBB

♩ = 92



1. As the





light,
(2.) friend,

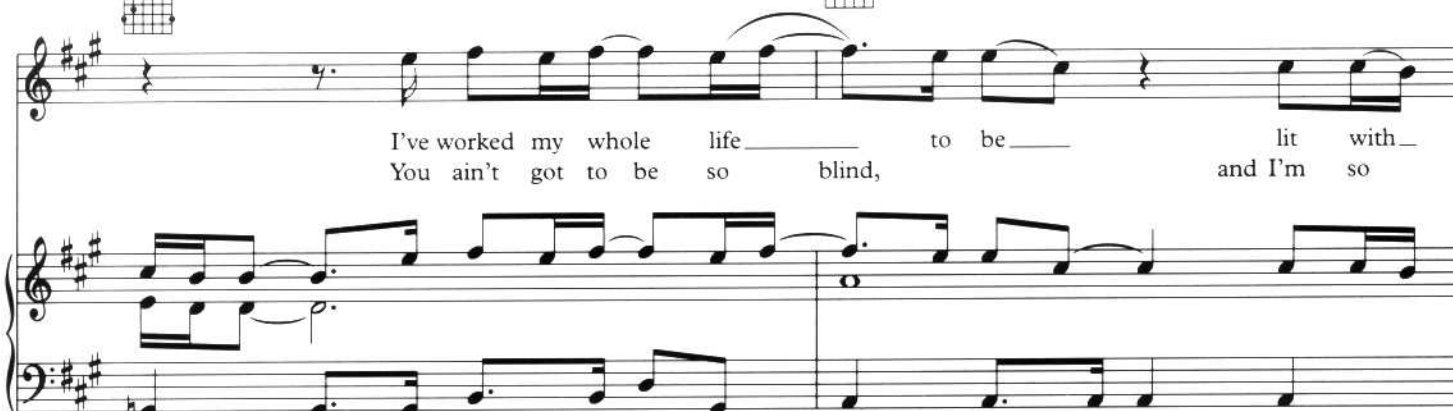
a cer-tain kind_ of light,___
to see your face_ a - gain,___






has_ ne - ver_ shone_ on_ me._
I know_ my_ frame_ of mind.


G  A 



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




E  D  A 

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



Bm  D 



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



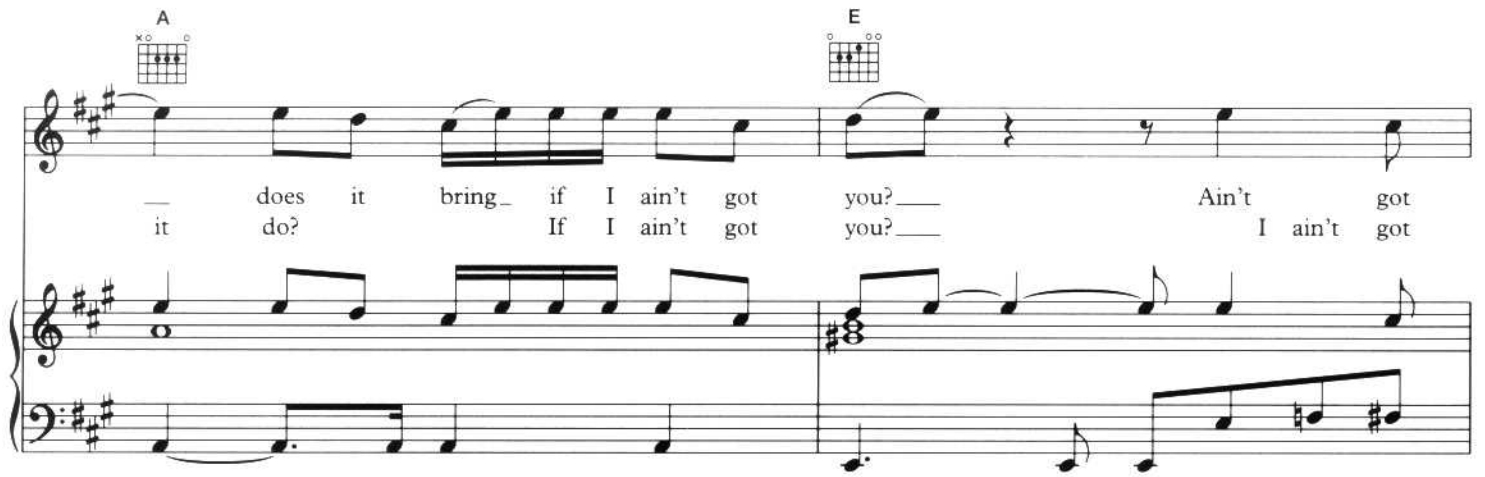
A  G 




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



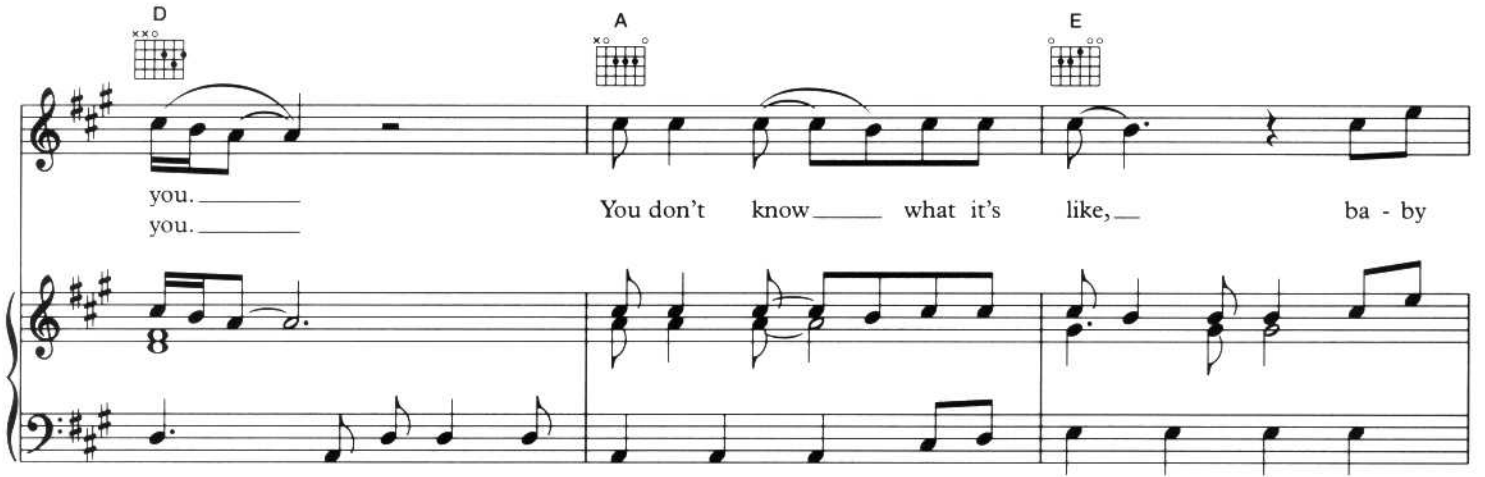
A  E 




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



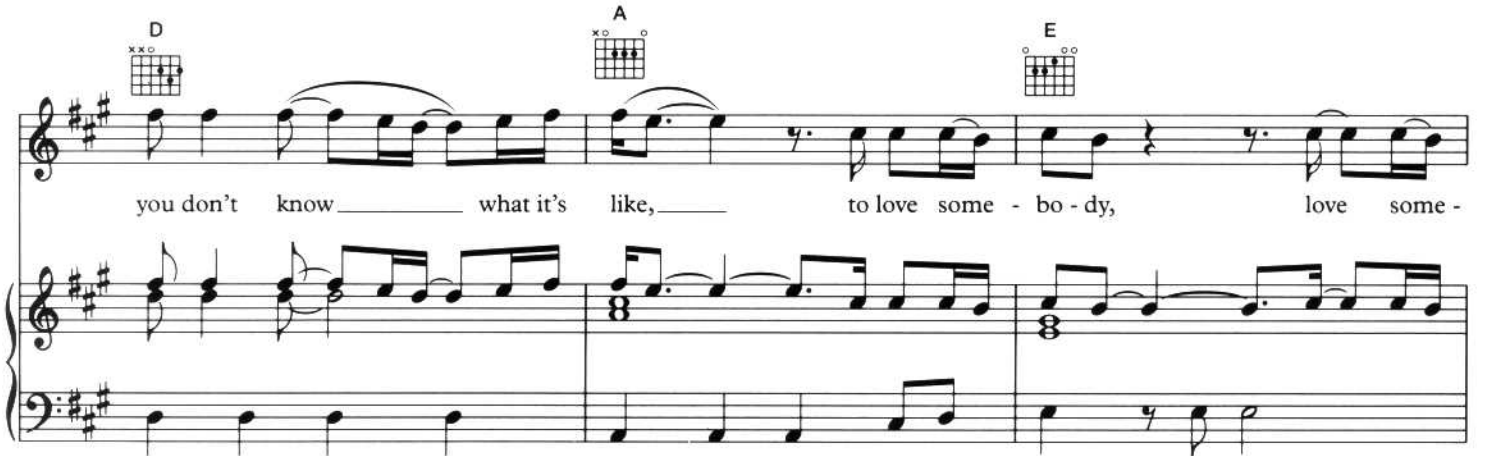
D  A  E 




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



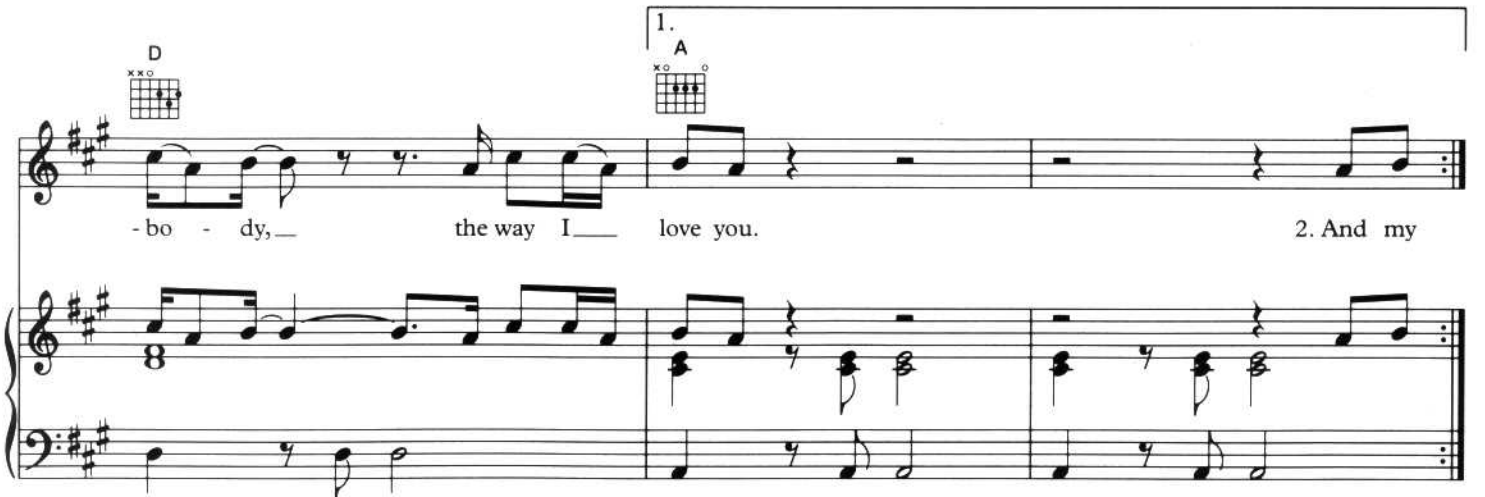
D  A  E 

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



D  A  1. 

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



2.

A

E11

A

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

E

D

A

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

E

D

A

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

Love Me Or Leave Me

Words by GUS KAHN

Music by WALTER DONALDSON

Slowly (with feeling) Capo 1st Fret

Fm **G7** **C7^o**

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

mp-mf

Fm **G7** **C7^o** **Ab** 4 fr.

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

Bb7 **Eb7** **Ab** 4 fr. **Db9** **C9** **Db7** **C7^o** **Fm**

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

G7 **C7^o** **Fm** **G7** **C7^o**

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

Ab 4 fr. **Bb7** **Eb7** **Ab** **Ab7** **Ab^{dim}** **Dbm6** **Ab** 4 fr. **G7** **Gb7**

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



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



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



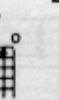
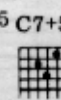
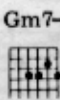
I want your love, but I don't want to bor - row, To have it to-day, and to



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

1.

2.



Don't Smoke In Bed

Words and Music by WILLARD ROBINSON

Free time

C#m7 F#m11 Bm7 E7 A⁶ A F#m7 Dmaj7

Dmaj7/A E11/G# E13 D A/C# Bm7 A Bm/F# A/E E11 N.C.


I left a note on his

Bm7 E7 A11 3fr N.C.

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

Gadd9/B Em6 F#7sus4 B9b13 Em

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

Em7  B7 

I'm pack-ing you in _____ like I said.



Em  Em7/D  Am6/C  B7 





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



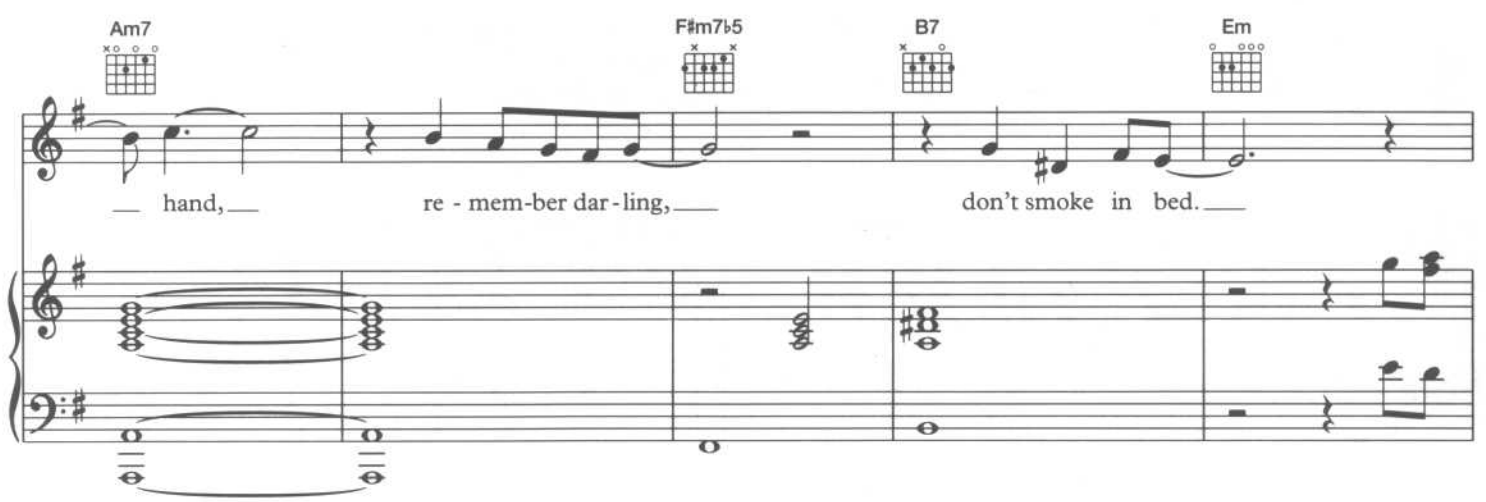
Em  B7sus4  Em  E7 

Don't look for me. _____ I'll get a _____



Am7  F#m7b5  B7  Em 

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



B7  Em 












Am7 



Emadd9  B/D#  4fr


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



Em  F#dim  G  Am7  G  Bm/F#  Em7  D  Cmaj7 

Mmm —

L.H.



F#m7b5

tr

3

tr

tr

Em7

B7

Em

Don't _____ look for _____ me. _____

tr

tr

tr

8va.....

E7

Am7

F#m7/C#

F#m7b5/C

'Cause I'll _____ get a _____ hand, _____ re-mem-ber _____ dar-ling, _____

8va.....

B7

N.C.

Em

D

Cmaj7

B7

Em

don't _____ smoke _____ in _____ bed. _____

(C)

I Put A Spell On You

Words and Music by JAY HAWKINS

Moderately

Gm



The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The music is in G minor and common time.

The second system of piano accompaniment continues the melodic and bass lines from the first system. The right hand features a prominent melodic phrase that spans across the system.

Cm7



The third system of piano accompaniment includes the vocal entry. The right hand has a melodic line with a fermata over the first measure. The left hand continues with a bass line. The lyrics "(1.) I put a" are written below the vocal line.

Gm



Cm7



The fourth system of piano accompaniment continues the vocal line. The right hand has a melodic line with a fermata over the first measure. The left hand continues with a bass line. The lyrics "spell on you, — you do" and "like ly - ing." are written below the vocal line.

Gm



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



Cm7



like ly - ing.



Gm



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



Cm7



I just can't stand — it babe, —



Gm



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



Cm7



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



Eb



I put a spell on



D7



you,

Gm



be - cause - you're mine,



1.

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

This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a whole rest followed by quarter notes G4, A4, Bb4, and C5. The lyrics "be - cause you're mine." are written below. The second line is a piano accompaniment with a treble and bass clef. The bass line has a steady eighth-note pattern. The treble line features chords and melodic fragments. A first ending bracket is shown above the vocal line.

2.

Gm

(Instrumental)

This system contains the third and fourth lines of music. The top line is an instrumental melody in G minor, starting with a whole rest followed by a half note G4, then a quarter note A4, and a triplet of eighth notes Bb4, A4, and G4. The lyrics "(Instrumental)" are written below. A guitar chord diagram for Gm is shown above the staff. The piano accompaniment continues with a similar bass line and treble accompaniment.

Cm7

Gm

This system contains the fifth and sixth lines of music. The top line is an instrumental melody in C minor, starting with a whole note Cm7 chord, followed by quarter notes C4, D4, and E4. A guitar chord diagram for Cm7 is shown above the staff. The piano accompaniment continues with a similar bass line and treble accompaniment.

Cm7

I put a

This system contains the seventh and eighth lines of music. The top line is a vocal melody in C minor, starting with a whole note Cm7 chord, followed by quarter notes C4, D4, and E4. The lyrics "I put a" are written below. A guitar chord diagram for Cm7 is shown above the staff. The piano accompaniment continues with a similar bass line and treble accompaniment.

F^b **D7**

spell on you,

Gm

be - cause — you're, mine.

Gm *Vocals ad lib.*

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

Cm7 *Repeat ad lib. to Fade*

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

Here Comes The Sun

Words and Music by GEORGE HARRISON

$\text{♩} = 120$

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

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

F C/E Dm7 C F/A G11






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

C C7 Fmaj7 Gsus4 G


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







C C7 Fmaj7 Gsus4 G

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













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
















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










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



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



C C7 Fmaj7 G7sus4 G7

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

C C7 F G7

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

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

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

F C/E Dm7 C F/A G11

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



Piano solo

8va



8va



Oh, _____ here_

tr



comes_ the sun, _____ lit - tle dar - ling, _____ I

C F C/E Dm7 C F/A G11

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

This system contains the first two staves of music. The top staff is a vocal line with a treble clef, featuring a melodic line with a long note on 'say,' followed by a series of eighth notes. Above the staff are guitar chord diagrams for C, F, C/E, Dm7, C, F/A, and G11. The bottom two staves are piano accompaniment, with a treble clef and a bass clef, showing chords and a bass line.

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

Here comes the sun, _____

This system contains the second two staves of music. The top staff is a vocal line with a treble clef, starting with a double bar line and a repeat sign. It features a melodic line with a long note on 'Here comes the sun,' followed by a series of eighth notes. Above the staff are guitar chord diagrams for C, C7/Bb, F/A, Fm/Ab (3fr), and Fm/G. The bottom two staves are piano accompaniment, with a treble clef and a bass clef, showing chords and a bass line.

C C7/Bb F/A Fm/Ab 3fr Fm/G repeat ad lib. to fade

here comes the sun. _____

This system contains the third two staves of music. The top staff is a vocal line with a treble clef, starting with a double bar line and a repeat sign. It features a melodic line with a long note on 'here comes the sun.' followed by a series of eighth notes. Above the staff are guitar chord diagrams for C, C7/Bb, F/A, Fm/Ab (3fr), and Fm/G. The bottom two staves are piano accompaniment, with a treble clef and a bass clef, showing chords and a bass line.

Ne Me Quitte Pas (If You Go Away)

Words and Music by JACQUES ROMAIN G BREL

Ne me quit - te

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

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

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

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

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

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

FIN //

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

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

F G Dm6 E7

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

Am Gm F E7

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

Am C Dm Dm6

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

E7 Dm6 E7 Dm6 E7 Dm6 E7

Strange Fruit

Words and Music by LEWIS ALLEN

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: C minor, F minor, and C minor. The left hand plays a bass line with chords: C minor, F minor, and C minor.

South - ern trees bear a strange fruit,

Cm G7

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

Cm G7 Ab dim

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

Dm7-5 G7 Cm G7 Cm Fm Cm

(Humming)

Cm Bdim Cm G7

Faster

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

mp

Cm G7 Cm Dm7-5

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

G7 Cm Bdim Cm G7

sud - den smell of burn - ing flesh!

Bdim G7-9

Tempo I

poco a poco cresc.

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

Cm Cm7 Ab9 G7

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

Bdim G7 Cm

tree to drop, (Hum) Here is a strange and

dim. e rit.

Bb9 Dm7-5 Cm G7 Cm

dim e rit.

bit-ter crop. (Hum)

G7 Db9 Cm C7 Cm

Mississippi Goddam

Words and Music by NINA SIMONE

♩ = 114

G6



G6



vamp

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

Am7



D7



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

Am/C



Bdim7



Am/C



D



C/E



D/F#



G



1.

Am7



D7



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

2.



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







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



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

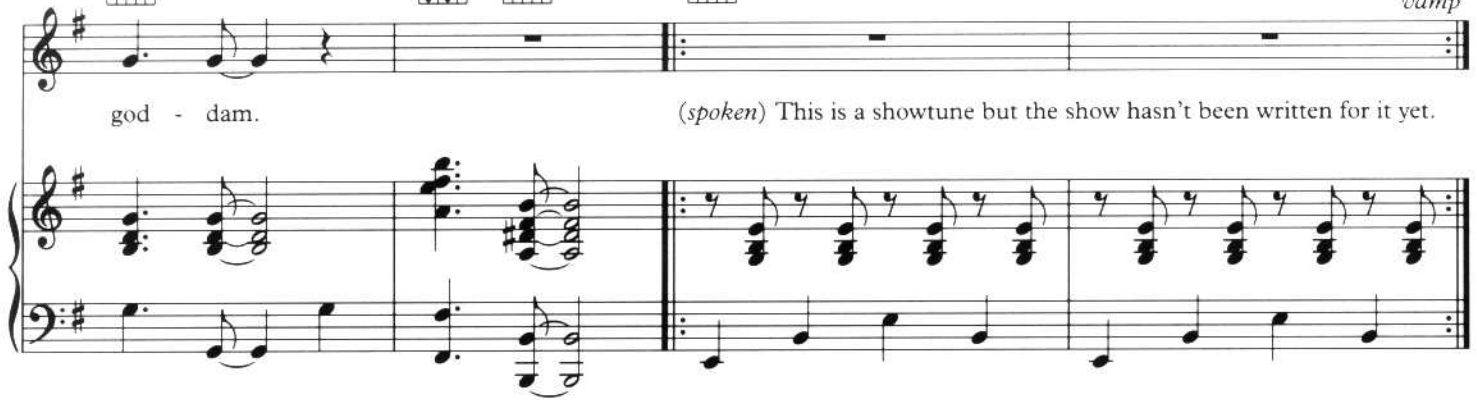


Ten - nes - see _ made me lose my rest and ev - ery - bo - dy knows a - bout Mis - sis - sip - pi

G  F#m7sus4  B7  Em 

vamp

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



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



F#m7b5  B7 

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



Em7  B7  Em 

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



1.2.

Lord

3.

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

Am7

Em

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

F#/C#

Am/C

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

B7



C/E



F9#11



Em7



A7



Eb7



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

D11



D7



G6



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

Am7



D7



Am/C



Bdim7



Am/C



D



C/E



D/F#



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

G



F#m7sus4



B7



Em

*vamp*

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

Em



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

F#m7b5



B7



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

Em7



B7



Em7



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

1.2.

2. Yes,
 3. Oh, but

The Other Woman

Words and Music by JESSIE MAE ROBINSON

Free time **a tempo** ♩ = 48

Capo 3

F7 **B♭** **F/B♭** **Gm7**

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

Cm7 **Fsus4** **F** **D7/F#**





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

Gm7 **Cm** **F7** **B♭** **F/A**

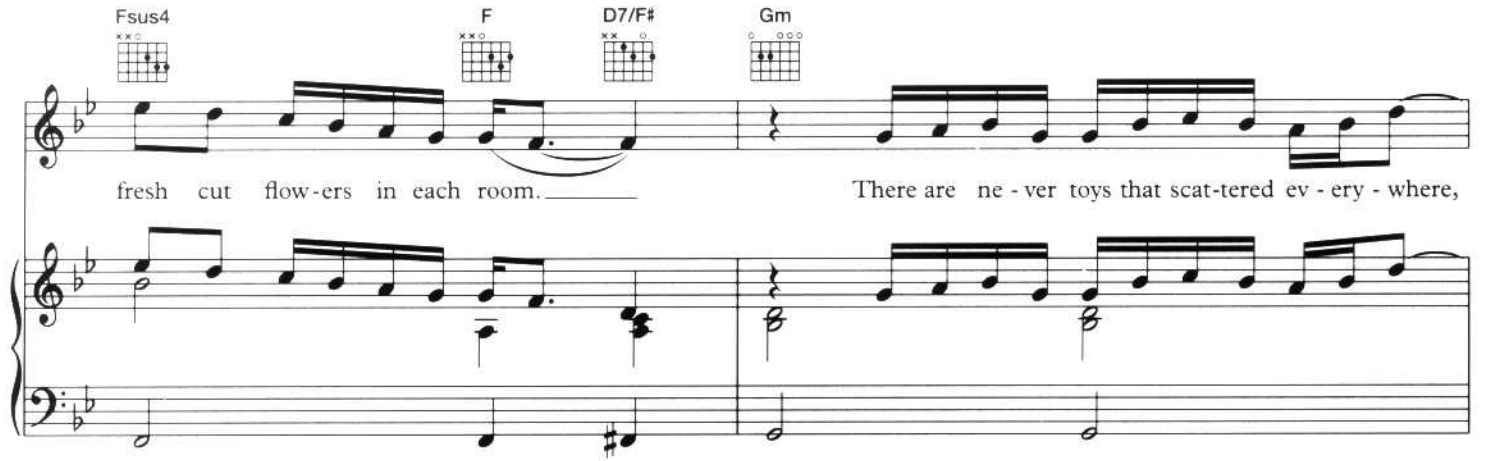
and she's ne-ver seen with pin-curls in her hair an-y-where. The oth-er wo-man






Gm7 **Cm7**

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

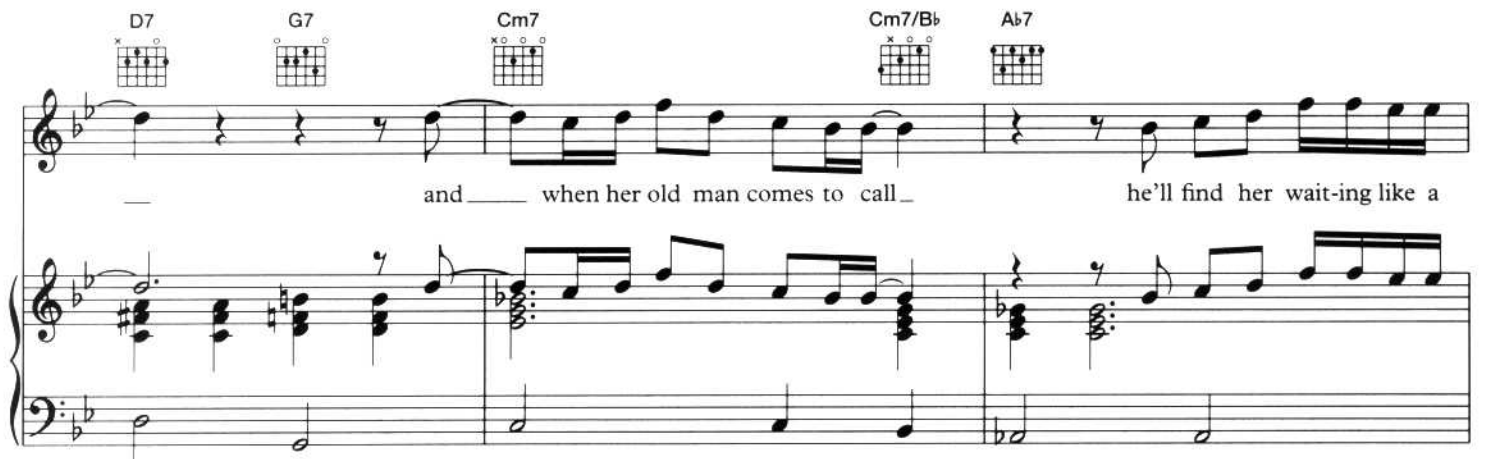
Fsus4  F  D7/F#  Gm 

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



D7  G7  Cm7  Cm7/Bb  Ab7 

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



Bb  F/A  Gm  Cm13 

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



F11  Cm7  F7 

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



B \flat F/A Gm7 Cm7

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

Fsus4 F D7/F# Gm7

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

free time ad lib

Cm7 F11 F7add13

wo-man — will — spend — her life — a-lone. —

a tempo ♩ = 90

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

I'm Gonna Leave You

Words and Music by RUDY STEVENSON

$\text{♩} = 192$



G7b10



C7b10



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

F7



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

C7b10



G7



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

F7



C7b10



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

I'm__ gon -

F7



- na leave you.

C7b10



G13



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

F13



C7b10





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

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

F7  C7b10 



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



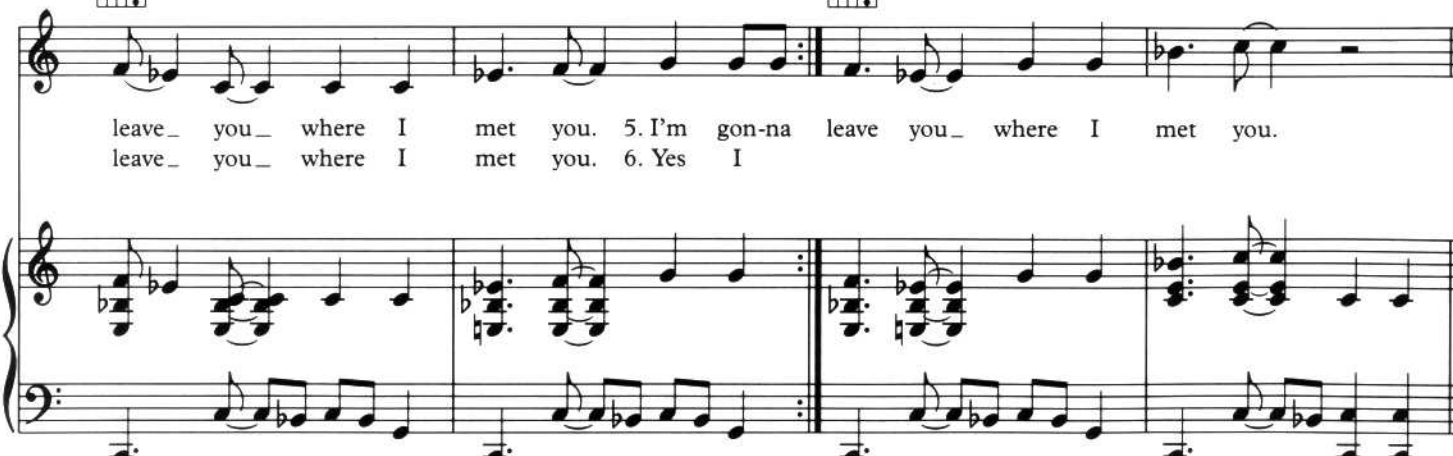
G7  F7 

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



1. 2.  3. 

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



I Loves You Porgy

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

Andantino (with great feeling) ♩ : 59

BESS:

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

P cantabile

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

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

poco rall.

Animando

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

p

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

It's goin' to be like ^{ten.} dy - in', Por - gy, deep in - side me. _{ten.}

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

BESS:

PORGY:

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

fpp colla voce

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

ten.
mf

Andantino molto espressivo

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

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

p.

ev - er, an' I'd be glad. —

poco rit. *a tempo* *mf*

Allegretto

PORGY: (with strength and rhythm)

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

8va.
trm
trm
mf marcato

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

simile

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

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

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

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "when Crown_ come that's my bus' - ness." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system shows the piano accompaniment for the second system. It features a complex texture with many chords and moving lines in both the treble and bass staves. A fortissimo (*ff*) dynamic marking is present at the beginning.

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

PORGY: Bess, What you think I is

The third system contains two vocal lines and piano accompaniment. The top line is for Bess, with lyrics "I loves you, Por- gy," and a tempo marking of *ten. ten. ten.* above it. The bottom line is for Porgy, with lyrics "Bess, What you think I is". The piano accompaniment includes a fortissimo (*f*) marking and a mezzo-forte (*mf*) marking.

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

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "Don' let him take me," and "an - y - way, To let that dirt - y houn' dog steal my". The piano accompaniment continues with a steady eighth-note bass line.

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

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "Don' let him han-dle me" and a long horizontal line indicating a sustained note. The middle staff is the bass line in bass clef, with lyrics "wo - man?" and "If you wants to stay wid". It features a triplet of eighth notes. The bottom two staves are the piano accompaniment, with a treble and bass clef, showing chords and rhythmic patterns.

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

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "with his hot han'." and a long horizontal line. The middle staff is the bass line in bass clef, with lyrics "Por - gy, you go - in' stay. You got a home now,". It features a triplet of eighth notes. The bottom two staves are the piano accompaniment, with a treble and bass clef, showing chords and rhythmic patterns.

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

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "If you can keep me," and a long horizontal line. The middle staff is the bass line in bass clef, with lyrics "hon - ey, an' you got love." and "So no mo' cry - in'". It features a triplet of eighth notes. The bottom two staves are the piano accompaniment, with a treble and bass clef, showing chords and rhythmic patterns.

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

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

Maestoso

man.
mañ.

f *rit.*

I'm Going Back Home

Words and Music by RUDY STEVENSON

♩ = 116

Capo 1

N.C.

Db

Gb

Db

Gb

Db

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

F7/C

Bbm

Gbm/Bbb

Db/Ab

Ab7

Db

_____ to stay _____ but I can't_ live_ this way_ I'm go - ing back
_____ its charms _____ it needs a lit - tle coun-try_ farm. I'm_ go - ing back

Gb/Db

Db

Gb

Db/Ab

Ab7

Db

Ab11

Db

Ab11

home where I _____ was _____ born. _____
home where I _____ was _____ born. _____

Db Ab11 Db Ab11 Db Ab11 Db Ab11 Db Ab7 Db

2. Try to un - der -
Oh yeah

Bbm

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

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

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

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

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

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

D \flat G \flat D \flat

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

G \flat D \flat G \flat D \flat A \flat 11 D \flat D \flat /F

G^b



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



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



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

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

Db Gb Db Gb Db F7/C Bbm Gbm/Bbb 3fr

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

Db/Ab Ab7 Db Ab11 Db Ab11 Db

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

Ab11 Db Ab11 Db Ab11 Db

home, got _____ to go home, where the peo-ple are real. _____ Peo - ple can

Ab11 Db Ab11 Db Ab11 Db

_____ feel, got _____ to go there, got _____ to go there, leav - ing to -

Ab11 Db Ab11 Db Ab11 Db

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

Ab11 Db Gb6/Db Db Gb6/Db

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

Db Ab11 Db Ab11 Db Ab11 Db

home, got_ to go home, got_ to go home, got_ to go

slowly

Ab11 Db Ebm Db/Ab Ab11 Ab7 Db Db7 Dbdim7 Gbm6/Db Db

home where I, where I was born.

Don't Explain

Words by ARTHUR HERZOG JNR
Music by BILLIE HOLIDAY

Slowly

f

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

p - mf

Dm Gm6 A7 Dm

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

E7 A9 Eb9 D9+ Db9 C9

PLAIN! Qui - et, DON'T EX -

Fmaj7 Bb Am Bbm6 C7-9 Bb7+ A7 Dm

PLAIN! What is there to gain? Skip that

Gm6 A7 Dm E7 A9 Eb9 D9+

lip - stick DON'T EX - PLAIN!

Db9 C9 F Dm6 E7-9 A7-9

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

Dm Am Gm C7 Fmaj7 Bbmaj7 Gm6

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

Bb7 A7 Dm Am Gm C7 Fmaj7

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

B♭maj7 Gm6 B♭7 A7 Dm

PLAIN! you're my joy and pain.

Gm6 A7 Dm E7 A9

1.
My life's yours, love, DON'T EX - PLAIN!

E♭9 D9+ D♭9 C9 F Dm6 E7

2.
PLAIN!

Am Gm6 A7+ A7 F B♭ F C9 F6

rit.

Mood Indigo

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

Very Slow

The piano introduction consists of two staves. The right hand features a melodic line with a prominent eighth-note pattern, while the left hand provides a steady bass line. The tempo is marked 'Very Slow' and the dynamics are 'p' (piano). The key signature is three flats (B-flat major/D-flat minor).

Ab Bb7 Eb7

VERSE

The first system of the verse includes a vocal line and piano accompaniment. The lyrics are: "You ain't been blue, — No, No, No, You ain't been blue, —". The piano accompaniment features a steady bass line and a melodic line in the right hand. The dynamics are 'p'.

Ab Bb7 Eb Eb+ Ab Ab Bb7

The second system of the verse includes a vocal line and piano accompaniment. The lyrics are: "Till you've had_ that mood in-di-go, That feel-in' goes — steal-in'". The piano accompaniment features a steady bass line and a melodic line in the right hand. The dynamics are 'p'.

E7 Eb7 Ab7 Ab7

The third system of the verse includes a vocal line and piano accompaniment. The lyrics are: "down to my shoes, While I sit and sigh: — 'Go 'long, blues." The piano accompaniment features a steady bass line and a melodic line in the right hand. The dynamics are 'p'.

Bbm Gb7 Eb+ Ab Bb7 Ebm Eb+ Ab

Slow

You ain't been . blue, — No, No, No,

pp

Ab Bb7 Ebm Eb+ Ab

You ain't been blue, — Till you've had_ that mood in - di - go,

Ab Bb7 E7 Eb7

That feel - in' goes — steal - in' down to my shoes, While

Ab7 Ab7 Bbm Gb7 Eb+

I sit and sigh: — "Go 'long, blues."

rit.

Ab Bb7 Ebm Eb+ Ab

CHORUS

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

mp

Ab Ab^o Ab Bb7 Bbm Eb7 Ab G Bb7 Eb7

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

Ab Bb7 Eb7

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

Ab7 Db7 Eb7

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

Ab Ab^o Ab Bb7 Bbm Eb7 Ab Db Eb7 Ab Db Eb7

1. 2.