

Strange Fruit

arranged by Tyrone Jefferson

Lewis Allan aka Abel Meeropol

$\text{♩} = 72$

mp $F\sharp 7\text{sus}(b9)$ $F\sharp 7(b9)$ *mf* $B-7$ $F\sharp 7(\#5)/A\sharp$

South - ern trees bear a strange fruit.

5 $B-7/A$ $A\flat-7(b5)$ $G\text{Maj}7$ $F\sharp 7(b9)$ $E-7$ $F\sharp 7$

Blood on the leaves and blood on the root. Black bod-y swinging in the southern breeze.

9 $B-7$ $F\sharp 7$ $D6$ $C\sharp\text{Dim}7$ $B-7$ $E-7$ $F\sharp 7\text{sus}(b9)$ $F\sharp 7(b9)$

Strange fruit hang-ing from the pop - lar trees *mp*

13 *mf* $B-7$ $F\sharp 7(\#5)/A\sharp$ $B-7/A$ $A\flat-7(b5)$

Young boys die be-fore their time. Fear in their hearts and rage in their mind.

17 $G\text{Maj}7$ $F\sharp 7(b9)$ $E-7$ $F\sharp 7$ $B-7$ $F\sharp 7$ $D6$ $C\sharp\text{Dim}7$ $B-7$

No one to give them a hope to hold. Hope to keep them from the grave's cold.

21 $E-$ $F\sharp 7\text{sus}4$ $F\sharp 7$ *mf* $B-$ $F\sharp 7/A\sharp$ $B-7/A$ $A\flat-7(b5)$

mp Pas - tor - al scene of the gal - lant south.

25 $G\text{Maj}7$ $C\sharp-7(b5)$ $F\sharp 7(b9)$ $B-$ $F\sharp 7$

The bulg - ing eyes and the twist - ed mouth. Scent of mag - no - lia

29 *B-7* *F#7* *C#Dim* *EDim* *RIT.* *A/G* *G* *F#7*
 sweet and fresh. And the sud - den smell of burn - ing flesh!

33 *A TEMPO* *B-* *B-/A* *GMaj7* *F#7* *C#-7(b5)* *F#7*
 Here is the fruit for the crows to pluck. For the rain to gath - er, for the

37 *C#-7(b5)* *F#7* *B-7* *C#-7(b5)* *B-/F#* *F#7*
 wind to suck. For the sun to rot, for the tree to drop. Here is a strange and

41 *D6* *C#Dim7 B-7* *B-7* *F#7(#5)/A#* *B-7/A*
 bit - ter crop! South - ern trees bear a strange fruit. Blood on the leaves and

45 *Ab-7(b5)* *GMaj7* *F#7(b9)* *E-7* *F#7* *B-7* *F#7*
 blood on the root. Black bod - y swinging in the southern breeze. Strange fruit hang - ing from the

49 *D6* *C#Dim7 B-7* *E-7* *F#7sus(b9)* *F#7(b9)* *B-7*
mp *mf*
 pop - lar trees Young boys die be - fore

53 *F#7(#5)/A#* *B-7/A* *Ab-7(b5)* *GMaj7* *F#7(b9)*
 their time. Fear in their hearts and rage in their mind. No one to give them a

57 *E-7* *F#7* *B-7* *F#7* *D6* *C#Dim7 B-7* *E-*
 hope to hold. Hope to keep them from the grave's cold. *mp*

61 F#7sus4 F#7 *mf* B- 3 F#7/A# B-7/A Ab-7(b5)

Pas - tor - al scene of the gal - lant south. _____ The

65 GMaj7 C#-7(b5) F#7(b9) B- 3 F#7 3 B-7 3 F#7

bulg - ing eyes and the twist - ed mouth. Scent of mag - no - lia sweet and fresh. _____

69 C#Dim EDim RIT. A/G G F#7

_____ And the sud - den smell of burn - ing flesh! _____

73 B- B-/A GMaj7 F#7 C#-7(b5) F#7 C#-7(b5) F#7

TEMPO

Here is the fruit for the crows to pluck. For the rain to gath - er, for the wind to suck. For the

77 B-7 C#-7(b5) B-/F# F#7 D6 C#Dim7 B-7

sun to rot, for the tree to drop. *mp*

81 E- F#7sus4 F#7 B-7 F#7 D6 C#Dim7 No Chord

85 B-7

Strange Fruit - Acoustic Piano

D F#7susb9 F#7b9 Bm7 F#7#5/A#

The first system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is a whole rest in the treble clef and a D chord in the bass clef. The second measure has a half note F# in the treble and a half note B in the bass, with a susb9 chord symbol above. The third measure has a half note B in the treble and a half note D in the bass, with a 7b9 chord symbol above. The fourth measure has a half note A in the treble and a half note B in the bass, with a 7#5/A# chord symbol above. The bass line features a triplet of eighth notes in the final measure.

Bm7/A Abm7b5 GMaj7 F#7b9 Em7 F#7

The second system consists of four measures. The first measure has a half note B in the treble and a half note D in the bass, with a Bm7/A chord symbol above. The second measure has a half note A in the treble and a half note B in the bass, with an Abm7b5 chord symbol above. The third measure has a half note G in the treble and a half note B in the bass, with a GMaj7 chord symbol above. The fourth measure has a half note F# in the treble and a half note B in the bass, with an F#7 chord symbol above. The bass line features a triplet of eighth notes in the second measure and another triplet in the third measure.

Bm7 F#7 D6 C#^{dim} Bm7 Em F#^{7susb9} F#7b9

The third system consists of four measures. The first measure has a half note B in the treble and a half note D in the bass, with a Bm7 chord symbol above. The second measure has a half note F# in the treble and a half note B in the bass, with an F#7 chord symbol above. The third measure has a half note D in the treble and a half note B in the bass, with a D6 chord symbol above. The fourth measure has a half note C# in the treble and a half note B in the bass, with a C#dim chord symbol above. The fifth measure has a half note B in the treble and a half note D in the bass, with a Bm7 chord symbol above. The sixth measure has a half note E in the treble and a half note B in the bass, with an Em chord symbol above. The seventh measure has a half note F# in the treble and a half note B in the bass, with an F#7susb9 chord symbol above. The eighth measure has a half note F# in the treble and a half note B in the bass, with an F#7b9 chord symbol above. The bass line features a triplet of eighth notes in the first measure.

Bm7 F#7#5/A# Bm7/A Abm7b5

The fourth system consists of four measures. The first measure has a half note B in the treble and a half note D in the bass, with a Bm7 chord symbol above. The second measure has a half note F# in the treble and a half note B in the bass, with an F#7#5/A# chord symbol above. The third measure has a half note B in the treble and a half note D in the bass, with a Bm7/A chord symbol above. The fourth measure has a half note A in the treble and a half note B in the bass, with an Abm7b5 chord symbol above. The bass line features a triplet of eighth notes in the second measure.

GMaj7 F#7b9 Em7 F#7 Bm7 F#7 D6 C#^{dim} Bm7

Em F#7sus F#7 Bm F#7/A# Bm7/A Abm7b5

GMaj7 C#m7b5 F#7b9 Bm7 F#7

Bm7 F#7 C#dim Edim A/G G F#7

D Bm Bm/A GMaj7 F#7 C#m7b5 F#7

C#m7b5 F#7 Bm7 C#m7b5 Bm/F# F#7

D6 C#^{dim} Bm7 Bm7 F#7#5/A# Bm7/A

Abm7b5 GMaj7 F#7b9 Em7 F#7 Bm7 F#7

D6 C#^{dim} Bm7 Em F#^{7sus9} F#7b9 Bm7

F#7#5/A# Bm7/A Abm7b5 GMaj7 F#7b9

Em7 F#7 Bm7 F#7 D6 C#^{dim} Bm7 Em

F#7sus F#7 Bm F#7/A# Bm7/A Abm7^{b5}

GMaj7 C#m7^{b5} F#7^{b9} Bm7 F#7 Bm7 F#7

C#dim Edim A/G G F#7 D

Bm Bm/A GMaj7 F#7 C#m7^{b5} F#7 C#m7^{b5} F#7

Bm7 C#m7b5 Bm/F# F#7 D6 C#^{dim} Bm7

Em F#7sus F#7 Bm7 F#7 D6 C#^{dim} D

Bm7

Strange Fruit - Nylon String Guitar

This sheet music is for a nylon string guitar arrangement of 'Strange Fruit' in 4/4 time, featuring a key signature of two sharps (D major). The music is presented in ten staves, each with a treble clef and a key signature of two sharps. Above each staff, a series of chords are indicated, with some chords having a box around them to indicate fingerings. The chords are: D, F#7susb9, F#7b9, Bm7, F#7#5/A#, Bm7/A, Abm7b5, GMaj7, F#7b9, Em7, F#7, Bm7, F#7, D6, C#dim, Bm7, Em, F#7susb9, F#7b9, Bm7, F#7, Bm7, F#7, D6, C#dim, Bm7, Em, F#7sus, F#7, Bm, F#7/A#, Bm7/A, Abm7b5, GMaj7, C#m7b5, F#7b9, Bm7, F#7, Bm7, F#7, C#dim, Edim, A/G, G, F#7, D, Bm, Bm/A, GMaj7, F#7, C#m7b5, F#7.

C#m7b5 F#7 Bm7 C#m7b5 Bm/F# F#7

D6 C#^{dim} Bm7 Bm7 F#7#5/A# Bm7/A

Abm7b5 GMaj7 F#7b9 Em7 F#7 Bm7 F#7

D6 C#^{dim} Bm7 Em F#^{7sus9} F#7b9 Bm7

F#7#5/A# Bm7/A Abm7b5 GMaj7 F#7b9

Em7 F#7 Bm7 F#7 D6 C#^{dim} Bm7 Em

F#7sus F#7 Bm F#7/A# Bm7/A Abm7b5

GMaj7 C#m7b5 F#7b9 Bm7 F#7 Bm7 F#7

C#dim Edim A/G G F#7 D

Bm Bm/A GMaj7 F#7 C#m7b5 F#7 C#m7b5 F#7

The image shows three systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#). The notes are primarily quarter notes, often beamed together in pairs. Chord symbols are placed above the notes.

System 1: Chords include Bm7, C#m7b5, Bm/F#, F#7, D6, C#^{dim}, and Bm7.

System 2: Chords include Em, F#7sus, F#7, Bm7, F#7, D6, C#^{dim}, and D.

System 3: Chord is Bm7.

Strange Fruit - Acoustic String Bass

D F#7susb9 F#7b9 Bm7 F#7#5/A#

⁵Bm7/A Abm7b5 GMaj7 F#7b9 Em7 F#7

⁹Bm7 F#7 D6 C#^{dim} Bm7 Em F#^{7susb9} F#7b9

¹³Bm7 F#7#5/A# Bm7/A Abm7b5

¹⁷GMaj7 F#7b9 Em7 F#7 Bm7 F#7 D6 C#^{dim} Bm7

²¹Em F#7sus F#7 Bm F#7/A# Bm7/A Abm7b5

²⁵GMaj7 C#m7b5 F#7b9 Bm7 F#7

²⁹Bm7 F#7 C#dim Edim A/G G F#7

³³D Bm Bm/A GMaj7 F#7 C#m7b5 F#7

37 C#m7b5 F#7 Bm7 C#m7b5 Bm/F# F#7

41 D6 C#^{dim} Bm7 Bm7 F#7#5/A# Bm7/A

45 Abm7b5 GMaj7 F#7b9 Em7 F#7 Bm7 F#7

49 D6 C#^{dim} Bm7 Em F#^{7sus9} F#7b9 Bm7

53 F#7#5/A# Bm7/A Abm7b5 GMaj7 F#7b9

57 Em7 F#7 Bm7 F#7 D6 C#^{dim} Bm7 Em

61 F#7sus F#7 Bm F#7/A# Bm7/A Abm7b5

65 GMaj7 C#m7b5 F#7b9 Bm7 F#7 Bm7 F#7

69 C#dim Edim A/G G F#7 D

73 Bm Bm/A GMaj7 F#7 C#m7b5 F#7 C#m7b5 F#7

77 Bm7 C#m7b5 Bm/F# F#7 D6 C#^{dim} Bm7

81 Em F#7sus F#7 Bm7 F#7 D6 C#^{dim} D

87 Bm7