

# Don't Worry 'Bout Me

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Ballad [Frank Sinatra 1954] ( $\text{♩} = 66$ )

**A1**

1 C<sub>MI</sub><sup>7(♭5)</sup> F<sup>7</sup> F<sup>7(♭9)</sup> B<sub>♭MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup>  
Don't wor-ry 'bout me, I'll get a - long. For -

5 C<sub>MI</sub><sup>7</sup> F<sup>7(♭9)</sup> B<sub>♭</sub><sup>6</sup> D<sub>MI</sub><sup>7</sup> C<sub>#</sub><sup>07</sup>  
get a - bout me, be hap-py, my love. Let's say that

**B**  
9 C<sub>MI</sub><sup>7</sup> E<sub>♭MI</sub><sup>6</sup> A<sub>♭</sub><sup>9</sup> A<sub>♭</sub><sup>9</sup> A<sub>MI</sub><sup>7(♭5)</sup> D<sup>7(♭9)</sup>  
our lit-tle show is o-ver, and so the sto - ry ends. Why not

13 G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(♭9)</sup>  
call it a day, the sen-si - ble way, and still be friends? "Look

**A2**  
17 C<sub>MI</sub><sup>7(♭5)</sup> F<sup>7</sup> F<sup>7(♭9)</sup> B<sub>♭MA</sub><sup>7</sup> B<sub>♭MA</sub><sup>7</sup>  
out for your - self" should be the rule. Give your

21 F<sub>MI</sub><sup>7</sup> B<sub>♭</sub><sup>7</sup> E<sub>♭MA</sub><sup>7</sup> E<sub>♭MA</sub><sup>7</sup>  
heart and your love to whom-ev - er you love, don't be a fool. Dar-ling,

**C**  
25 E<sub>♭MA</sub><sup>7</sup> E<sub>♭</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(♭9)</sup>  
why should you cling to some fad-ing thing that used to be? If

29 C<sub>MI</sub><sup>7(♭5)</sup> F<sup>7</sup> F<sup>7(♭9)</sup> B<sub>♭</sub><sup>6</sup> (D<sub>MI</sub><sup>7</sup> G<sup>7(♭9)</sup>)  
you can for - get, don't wor - ry 'bout me.