

# Love For Sale

(from "The New Yorkers")

Cole Porter

Freely

(Verse) (F<sup>7</sup>)

B<sup>b</sup>6

A<sup>b</sup>6

G<sup>b</sup>6



When the on - ly sound in the emp - ty street is the hea - vy tread of the

F<sup>M</sup>I<sup>6</sup>

E<sup>b</sup>M<sup>I</sup>7

A<sup>b</sup>7

D<sup>b</sup>6/9

F<sup>7</sup>

F<sup>7</sup>(<sup>b</sup>9)



hea - vy feet that be - long to a lone - some cop, I o - pen

B<sup>b</sup>M<sup>I</sup>6

C<sup>M</sup>I<sup>7</sup>(<sup>b</sup>5) F<sup>7</sup>

B<sup>b</sup>7

A<sup>b</sup>7



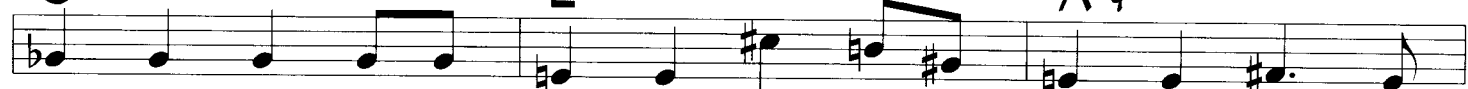
shop.

When the moon so long has been gaz - ing down on the

G<sup>b</sup>7

E<sup>7</sup>

A<sup>6</sup>/9



way - ward ways of this way - ward town that her smile be - comes a

A<sup>b</sup>7

F<sup>7</sup>

B<sup>b</sup>6



smirk, I go to work.

(Medium or Bright)

(E<sup>b</sup>7)

B<sup>b</sup>7

E<sup>b</sup>7



Love for sale, Ap - pe - tiz - ing young love for

(B<sup>b</sup>7)

E<sup>b</sup>9

(D<sup>b</sup>9)

B<sup>b</sup>M<sup>I</sup>7

E<sup>b</sup>M<sup>I</sup>7

A<sup>b</sup>9

D<sup>b</sup>M<sup>A</sup>7

(D<sup>b</sup>7(#9))



sale. Love that's fresh and still un - spoiled, Love that's on - ly

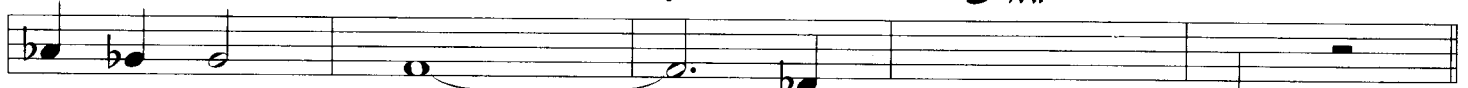
(F<sup>7</sup>(#5))

G<sup>b</sup>9

C<sup>M</sup>I<sup>7</sup>(<sup>b</sup>5)

F<sup>7</sup>(#5)

B<sup>b</sup>M<sup>I</sup>6



slight - ly soiled, Love for sale.

Love for sale.

(E<sup>b</sup>7)

B<sup>b</sup>7

E<sup>b</sup>7



Who will buy? Who would like to sam - ple my sup -

(Bb<sup>7</sup>) Bb<sup>MA</sup>7 (Eb<sup>9</sup>) Eb<sup>MI</sup>7 (Ab<sup>9</sup>) (Db<sup>9</sup>) Db<sup>MA</sup>7 (Db<sup>7</sup>(#9))

ply? \_\_\_\_\_ Who's pre-pared to pay the price For a trip to

Gb<sup>9</sup> C<sup>MI</sup>7(b5) (B<sup>9</sup>(#11)) F<sup>7</sup>(#5) Bb<sup>MI</sup>6 (E<sup>9</sup>)

par - a - dise? Love \_\_\_\_\_ for sale. \_\_\_\_\_

**C** Eb<sup>MI</sup>7 Ab<sup>7</sup>(b9) Db<sup>MA</sup>9 F<sup>MI</sup>7 Bb<sup>7</sup>(b9)

Let the po - ets pipe of love In their child - ish way,

Eb<sup>MI</sup>7 Ab<sup>7</sup>(b9) Db<sup>MA</sup>7 (Bb<sup>MI</sup>7)

I know ev - 'ry type of love Bet - ter far than they.

(F<sup>MI</sup>7) Bb<sup>7</sup> Bb<sup>7</sup>(#5) Bb<sup>7</sup>(b9) B<sup>9</sup> Bb<sup>7</sup> Eb<sup>MI</sup>6

If you want the thrill of love I've been thru the mill of love;

(G<sup>MI</sup>7(b5)) C<sup>7</sup>(#5) G<sup>MI</sup>7(b5) C<sup>7</sup>(#5) F#<sup>MI</sup>7 B<sup>7</sup> F<sup>MI</sup>7(b5) Bb<sup>7</sup> Bb<sup>7</sup>(b9)

Old love, new love, Ev - 'ry love but true love.

**D** Eb<sup>MA</sup>7 Bb<sup>MI</sup>7 Eb<sup>MA</sup>7

Love \_\_\_\_\_ for sale, \_\_\_\_\_ Ap - pe - tiz - ing young love for

(Bb<sup>7</sup>) Bb<sup>MA</sup>7 (Eb<sup>9</sup>) Eb<sup>MI</sup>7 Ab<sup>9</sup> Db<sup>9</sup>

sale. \_\_\_\_\_ If you want to buy my wares, Fol - low me and

Gb<sup>9</sup> C<sup>MI</sup>7(b5) F<sup>7</sup>(#5) Bb<sup>MI</sup>6

climb the stairs, Love \_\_\_\_\_ for sale. \_\_\_\_\_

The ending is extended in the original sheet music.  
 The first 8 bars of letters A, B, and D are sometimes played with all major or all minor chords.

Solo on ABCD  
 After solos,  
 D.S. al fine

# You're The Top

(from "Anything Goes")

Cole Porter

Freely or Medium

(Verse) (B<sup>b7</sup>) E<sup>b</sup>MA<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> B<sup>b7</sup> GMI<sup>7</sup> F<sup>#o7</sup>

GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup>

FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> D<sup>7(b9)</sup>

GMI<sup>7</sup> D<sup>7(b9)</sup> (GMI<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> B<sup>b9</sup>) B<sup>b7</sup> break----- B<sup>b7(#5)</sup>

(Medium Bright)

**A** E<sup>b</sup>6 (B<sup>b7(b9)</sup>) E<sup>b</sup>6 E<sup>o7</sup> FMI<sup>7</sup> B<sup>b7</sup>

(E<sup>b</sup>6 CMI CMI<sup>(MA7)</sup> CMI<sup>7</sup> CMI<sup>6</sup> Ab<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>)

**B** Ab<sup>MA7</sup> GMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>6 AMI<sup>7(b5)</sup>

Ben - del bon - net, A Shake-speare son - net, You're Mick-y Mouse. —

You're the Nile, You're the Tow'r of Pi - sa,

you're the smile on the Mo - na Li - sa;

I'm a worth - less check, — a to - tal wreck, — a flop, But if,

ba - by, I'm — the bot - tom, You're — the top! *(fine)* Solo on ABCD  
After solos, D.S. al fine

## ADDITIONAL REFRAINS:

You're the top! You're Mahatma Gandhi.  
 You're the top! You're Napoleon brandy.  
 You're the purple light of a summer night in Spain.  
 You're the National Gall'ry,  
 You're Garbo's sal'ry, You're cellophane.  
 You're sublime, You're a turkey dinner,  
 You're the time of the Derby winner.  
 I'm a toy balloon that's fated soon to pop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a Ritz hot toddy.  
 You're the top! You're a Brewster body.  
 You're the boats that glide on a sleepy Zuider Zee.  
 You're a Nathan panning,  
 You're Bishop Manning, You're broccoli.  
 You're a prize, You're a night at Coney,  
 You're the eyes of Irene Bordoni.  
 I'm a broken doll, a fol-de-rol, a blop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're an Arrow collar.  
 You're the top! You're a Coolidge dollar.  
 You're the nimble tread of the feet of Fred Astaire,  
 You're an O'Neill drama,  
 You're Whistler's mama, You're Camembert.  
 You're a rose, You're Inferno's Dante,  
 You're the nose on the great Durante,  
 I'm just in the way, as the French would "De trop,"  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a Waldorf salad.  
 You're the top! You're a Berlin ballad.  
 You're a baby grand of a lady and a gent.  
 You're an old Dutch master,  
 You're Mrs. Astor, You're Pepsodent.  
 You're romance, You're the steppes of Russia,  
 You're the pants on a Roxy usher.  
 I'm a lazy lout that's just about to stop,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're a dance in Bali.  
 You're the top! You're a hot tamale.  
 You're an angel, you, simply too, too, too diveen.  
 You're a Botticelli,  
 You're Keats, you're Shelley, You're Ovaltine.  
 You're a boon, You're the dam at Boulder,  
 You're the moon over Mae West's shoulder.  
 I'm a nominee of the G.O.P. or GOP,  
 But if, baby, I'm the bottom,  
 You're the top!

You're the top! You're the Tower of Babel.  
 You're the top! You're the Whitney Stable.  
 By the river Rhine, You're a sturdy stein of beer,  
 You're a dress from Saks's,  
 You're next years taxes, You're stratosphere.  
 You're my thoist, You're a Drumstick Lipstick,  
 You're de foist in da Irish Svipstick.  
 I'm a frightened frog that can find no log to hop,  
 But if, baby, I'm the bottom,  
 You're the top!

# You Do Something To Me

(from "Fifty Million Frenchmen")

Cole Porter

Freely

(Verse)

$E^bMA^7$   $FMI^7$   $E^b/G$   $E^b7$   $A^bMA^7$   $E^b/G$   $FMI^7$

I was might - y blue, Thought my life was ' through,

$B^b7$   $A^9$   $B^b9$   $E^b6$   $B^b7(b9)$   $E^bMA^7$   $B^b13$

Till the heav - ens o - pened, And I gazed at you.

$E^bMI$   $B^b7/F$   $E^bMI/G^b$   $E^b7/G$   $A^bMI$   $E^bMI/G^b$   $F^7$

Won't you tell me, dear, Why, when you ap - pear,

$GMI$   $F$   $E^bMI^{7(b5)}$   $E^b7$   $D^bMI^{7(b5)}$   $C^7$   $FMI^7$  rit.  $B^7$   $B^b7$

Some-thing hap - pens to me, And the strang - est feel - ing goes through me?

(Medium or Ballad)  $(B^b7(\#5))$   $(FMI^7 B^b7)$   
 $E^b6$   $D^7$   $E^b6$   $\%$

You do some - thing to me,

$(E^b6 E^o7)$   
 $E^b6$   $GMI^7$   $C^{7(b9)}$   $FMI^7$   $B^b7$   $(C^{7(b9)})$

Some - thing that sim - ply mys - ti - fies me.

$(E^o7)$   
 $FMI^7$   $C^{7(b9)}$   $FMI^7$   $C^{7(b9)}$

Tell me, why should it be

$F^7$   $FMI^7$   $B^b7$

You have the pow'r to hyp - no - tize me?

**B**  $G_{MI}^7$   $G_{b^{\circ}7}$   $(B^{\flat 7}/F)$   $F_{MI}^7$   $(C^{\flat 7}/E)$   $E^{\circ 7}$

Let me live 'neath your spell,

$(B^{\flat 6}/D^{\sharp})$   $F^{\sharp}_{MI}^7$   $B^7$   $B^{\flat 7}/D$   $F_{MI}^7$   $D^{\flat 7}$   $D^{\flat \circ 7}$   $A^{\flat 6}/C$   $F^{\sharp}_{MI}^7$   $B^7$   $B^{\flat 13}_{SUS}$   $F_{MI}^7$   $B^{\flat 7(b9)}$   $B^{\flat 7(b9)}$

Do do — that voo - doo — that you do — so well, For

**C**  $E^{\flat 6}$   $(B^{\flat 7(\sharp 5)})$   $D^7$   $E^{\flat 6}$   $G_{MI}^7$   $C^7$

you do some - thing to me That

$F^9$   $B^{\flat 9}_{SUS}$   $B^{\flat 13(b9)}$   $E^{\flat 6}$   $(F_{MI}^7 B^{\flat 7(b9)})$

no - bod - y else could do. (fine)

Solo on ABC  
After solos, D.S. al fine

# You'd Be So Nice To Come Home To

(from "Something To Shout About")

Cole Porter

Freely or Medium

(Verse) C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G/B C<sup>9</sup> F FMI

It's not that you're fair - er than a lot of girls just as pleas - in', That I

C D<sup>7</sup> G D<sup>7</sup>/A G/B G E<sup>b6</sup>

doff my hat as a wor-ship - per at your shrine, ————— It's

B<sup>b7</sup> E<sup>b6</sup> B<sup>b</sup>/D E<sup>b9</sup> A<sup>b</sup>

not that you're rar - er than as - par - a - gus out of sea - son, no, my

B E<sup>b</sup>/B<sup>b</sup> A<sup>MI</sup> 7(b5) E<sup>b</sup>o<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>o7</sup> C<sup>MI</sup> D<sup>7</sup> G

dar - ling, this is the reas - on Why you've got to be ————— mine:

(Medium or Ballad) A (E<sup>7(b9)</sup> SUS4-3) S A<sup>MI</sup> 6 (F#MI 7(b5)) B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup> A<sup>MI</sup> 6 (E<sup>7(b9)</sup>) A<sup>MI</sup> 6

You'd be so nice ————— to come home to, ————— You'd be

G<sup>MI</sup> 9 C<sup>7</sup> F<sup>MA</sup> 7

so nice ————— by the fire, ————— While the

B (F<sup>7</sup>) B<sup>MI</sup> 7(b5) E<sup>7</sup> (A<sup>MI</sup> 6 B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup>) A<sup>MI</sup> 6

breeze on high ————— sang a lull - a - by, ————— You'd be

(A<sup>MI</sup> 6 F#MI 7(b5) C<sup>MI</sup> 7 F<sup>7</sup>) B<sup>MI</sup> 7(b5) E<sup>7(b9)</sup>

all that I could de - sire. ————— Un - der

**C**  $A_{MI}^6$  ( $F\#_{MI}^{7(b5)}$ )  $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MI}^6$  ( $E^{7(b9)}$ )  $A_{MI}^6$  3

stars, chilled \_\_\_\_\_ by the win - ter, \_\_\_\_\_ Un - der an

$G_{MI}^9$   $C^7$   $F_{MA}^7$

Aug - ust moon, burn - ing a - bove, \_\_\_\_\_ You'd be

$(F\#_{MI}^{7(b5)})$   $B^{7(b9)}$   $C_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(\#5)}$  )

**D**  $F\#\circ^7$   $C^6/G$   $G\#\circ^7$   $A_{MI}^6$

so nice, You'd be par - a - dise to come

$(D^7)$   $D^9$   $A\flat^7$   $G^7$   $G^7(\#5)$   $G^{7(b9)}$   $C^6$   $(B_{MI}^{7(b5)})$   $E^{7(b9)}$

home to \_\_\_\_\_ and love. **(fine)** (You'd be)

**Solo on ABCD**  
after solos, D.S. al fine



# What Is This Thing Called Love?

(from "Wake Up And Dream")

Cole Porter

Medium

(Verse) C C<sup>#o7</sup>/C C<sup>o7</sup> F<sup>Mi</sup><sup>6</sup>/C B<sup>o7</sup>/C C<sup>MA7</sup> C<sup>7</sup>

I was a hum - drum per - son, Lead - ing a life a - part, When  
You gave me days of sun - shine, You gave me nights of cheer, You

F<sup>7</sup> B<sup>b7</sup> E<sup>bMA7</sup> E<sup>b7</sup> F<sup>Mi</sup><sup>6</sup> F<sup>#o7</sup> G

love flew in through my win - dow wide And quick - ened my hum - drum heart.  
made my life an en - chant - ed dream, Till some - bod - y else came near.

G A<sup>7</sup>/G C<sup>Mi</sup><sup>6</sup>/G E<sup>b7</sup>/G G<sup>MA7</sup> G<sup>7</sup>

Love flew in through my win - dow, I was so hap - py then. But  
Some - bod - y else came near you, I felt the win - ter's chill. And

C<sup>7</sup> F<sup>7</sup> D<sup>Mi</sup> 7<sup>(b5)</sup> F<sup>Mi</sup><sup>6</sup>/A<sup>b</sup> G<sup>7(b9)</sup> C<sup>6</sup>

af - ter love had stayed a lit - tle while, Love flew out a - gain.  
now I sit and won - der night and day Why I love you still.

(Medium or Ballad)

(C<sup>7</sup>) S<sup>A</sup> (C<sup>7(b9)</sup>) G<sup>Mi</sup> 7<sup>(b5)</sup> C<sup>7(b9)</sup> F<sup>Mi</sup><sup>6</sup>

What is this thing \_\_\_\_\_ called love, This

D<sup>Mi</sup> 7<sup>(b5)</sup> G<sup>7(#5)</sup> C<sup>MA7</sup>

fun - ny thing \_\_\_\_\_ called love? Just

(C<sup>7(b9)</sup>) G<sup>Mi</sup> 7<sup>(b5)</sup> C<sup>7(b9)</sup> F<sup>Mi</sup><sup>6</sup>

who can solve \_\_\_\_\_ its mys - ter - y? Why

D<sup>Mi</sup> 7<sup>(b5)</sup> G<sup>7(#5)</sup> C<sup>6</sup>

should it make \_\_\_\_\_ a fool of me? I

**B**  $C_{MI}^7$   $F^7$   $B^b_{MA}^7$

saw you there \_\_\_\_\_ one won - der - ful day. You

$A^b_9$   $(G^7)$   $D_{MI}^7(b5)$   $G^7$

took my heart \_\_\_\_\_ and threw it a - way. That's why I

$(C^7(b9))$   $G_{MI}^7(b5)$   $C^7(b9)$   $F_{MI}^6$

**C**

ask the Lord \_\_\_\_\_ in Heav - en a - bove, What

$D_{MI}^7(b5)$   $G^7(\#5)$   $C^6$

is this thing \_\_\_\_\_ called love? (*fine*)

Solo on ABC  
After solos, D.S. al fine

# So In Love

(from "Kiss Me Kate")

Cole Porter

Medium\* (F<sub>M</sub>I F<sub>M</sub>I<sup>(#5)</sup> F<sub>M</sub>I<sup>(#5)</sup>)

**A** F<sub>M</sub>I<sup>(add 9)</sup> % G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>M</sub>I<sup>6/9</sup> (F<sup>7(#5)</sup>)

Strange, dear, \_\_\_\_\_ but true, dear, \_\_\_\_\_ When I'm close \_\_\_\_\_ to

(D<sup>b</sup>MA<sup>7</sup> % B<sup>b</sup>MI<sup>7</sup>)  
 B<sup>b</sup>MI<sup>9</sup> % E<sup>b</sup>SUS E<sup>b</sup>7(b9) A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>7

you, dear, \_\_\_\_\_ The stars fill the sky, \_\_\_\_\_ So in

(D<sup>b</sup>13 (D<sup>b</sup>MA<sup>7</sup> G<sup>7(#5)</sup> ) G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(b9)</sup> (F<sub>M</sub>I F<sub>M</sub>I<sup>(#5)</sup> F<sub>M</sub>I<sup>(#5)</sup>)  
 D<sup>b</sup>MA<sup>7</sup> G<sup>7(#5)</sup> C<sup>7(b9)</sup> **B** F<sub>M</sub>I<sup>(add 9)</sup> %

love with you am I. \_\_\_\_\_ Ev - en \_\_\_\_\_ with -

G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>M</sub>I<sup>6/9</sup> (F<sup>7(#5)</sup>) (D<sup>b</sup>MA<sup>7</sup> % B<sup>b</sup>MI<sup>9</sup> % )

out you, \_\_\_\_\_ my arms fold \_\_\_\_\_ a - bout you. \_\_\_\_\_ You

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>SUS D<sup>b</sup>MI<sup>7</sup> G<sup>b9</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>SUS E<sup>b</sup>7(b9)

know, dar - ling, why, \_\_\_\_\_ So in love \_\_\_\_\_ with you am

(F<sup>7(b9)</sup> B<sup>b</sup>MI<sup>7</sup> ) (C<sub>M</sub>I<sup>7</sup> F<sup>7(b9)</sup> )  
 A<sup>b</sup>6 (A<sup>b</sup>7) **C** D<sup>b</sup>MA<sup>6/9</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> %

I. \_\_\_\_\_ In love with the night mys - te - ri - ous, \_\_\_\_\_ The

(C<sub>M</sub>I<sup>7</sup> F<sup>7(b9)</sup> )  
 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>6/9 % B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7(b9)

night when you first were there, \_\_\_\_\_ In love with my joy de -

(D<sub>M</sub>I<sup>7(b5)</sup> G<sup>7(#5)</sup> D<sup>b9(#11)</sup>)  
 A<sup>b</sup>MA<sup>7</sup> G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(#5)</sup> F<sub>M</sub>I. / E<sup>b</sup> D<sub>M</sub>I<sup>7(b5)</sup> G<sup>7(#5)</sup> C<sub>M</sub>A<sup>7</sup> C<sup>7(b9)</sup>

lir - i - ous \_\_\_\_\_ When I knew that you could care. \_\_\_\_\_ So

\*Also performed as a Samba or Bossa Nova

**D** (F<sub>M</sub>I F<sub>M</sub>I<sup>(#5)</sup> F<sub>M</sub>I<sup>(#5)</sup>)  
 F<sub>M</sub>I<sup>(add9)</sup> % G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>M</sub>I<sup>6/9</sup> (F<sup>7(#5)</sup>)

taunt me \_\_\_\_\_ and hurt me, \_\_\_\_\_ De - ceive me, \_\_\_\_\_ De -

(D<sup>b</sup>MA<sup>7</sup> % ) (D<sup>b</sup>9)  
 B<sup>b</sup>MI<sup>9</sup> % E<sup>b</sup>SUS E<sup>b</sup>9 C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7(b9)</sup>

sert me. \_\_\_\_\_ I'm yours 'till I die, \_\_\_\_\_ So in

B<sup>b</sup>MI<sup>7</sup> D<sup>b</sup>MI<sup>6</sup> C<sub>M</sub>I<sup>7</sup> F<sup>7(b9)</sup> B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>

love, \_\_\_\_\_ So in love, \_\_\_\_\_ So in love with you, my

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7(b9) A<sup>b</sup>6 (B<sup>13</sup> % E<sub>M</sub>A<sup>9</sup> C<sup>7(b9)</sup>)  
 (C<sup>7(b9)</sup>)

love, \_\_\_\_\_ am I. \_\_\_\_\_

Bridge as played by Chick Corea (Chick alters the melody):

(A<sup>b</sup>6) **C** E<sup>b</sup>SUS A<sup>b</sup>MA<sup>7</sup>/E<sup>b</sup> A<sup>b</sup>MA<sup>9</sup>/E<sup>b</sup> E<sup>b</sup>MI<sup>11</sup>

D<sub>M</sub>I<sup>11</sup> D<sup>b</sup>MI<sup>11</sup> C<sub>M</sub>I<sup>11</sup> F<sup>7(#11)</sup> E<sup>b</sup>SUS E<sup>b</sup>7(b9)SUS A<sup>b</sup>MA<sup>7</sup>/E<sup>b</sup>

E<sup>o7</sup> F<sub>M</sub>I<sup>9</sup> G<sup>7(b9)</sup> C<sup>6/9</sup> G<sup>b</sup>9 **D** F<sub>M</sub>I<sup>9</sup> (etc.)

# Night And Day

(from "The Gay Divorcée")

Cole Porter

Medium or Freely

(Verse) (B<sup>b7</sup>) B<sup>b07</sup> B<sup>b7</sup> C<sup>o7</sup>/<sub>B<sup>b</sup></sub> D<sup>b07</sup>/<sub>B<sup>b</sup></sub> B<sup>b7</sup>

Like the beat, beat, beat, of the tom - tom When the jun - gle shad - ows fall, Like the

B<sup>b07</sup> B<sup>b7</sup> C<sup>o7</sup>/<sub>B<sup>b</sup></sub> B<sup>b7</sup> C<sup>o7</sup>/<sub>B<sup>b</sup></sub> B<sup>b7</sup>

tick, tick, tock, of the state - ly clock as it stands a - gainst the wall, Like the

F<sup>#MI</sup> B<sup>7</sup> E<sup>MA</sup> G<sup>MI</sup> C<sup>7</sup> F<sup>MA</sup> B<sup>o7</sup>

drip, drip, drip, of the rain - drops When the sum - mer show'r is through, So a

E<sup>b6</sup>/<sub>B<sup>b</sup></sub> B<sup>b+</sup> B<sup>bMI</sup> C<sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup> A<sup>7</sup>/<sub>B<sup>b</sup></sub> A<sup>b</sup>/<sub>B<sup>b</sup></sub> A<sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b7</sup>

voice with - in me keeps re - peat - ing you, you, you.

(Medium)\* (B<sup>b7</sup>) S<sup>7</sup> A<sup>7</sup> (F<sup>MI</sup> 7<sup>(b5)</sup>) B<sup>MA</sup> 7 B<sup>b9</sup><sub>SUS</sub> B<sup>b7</sup>(<sup>b9</sup>) B<sup>b7</sup>(<sup>#5</sup>) E<sup>bMA</sup> 7 E<sup>b6</sup>

Night and day \_\_\_\_\_ you are the one, \_\_\_\_\_ On - ly you \_\_\_\_\_

(F<sup>MI</sup> 7<sup>(b5)</sup>) B<sup>MA</sup> 7 B<sup>b9</sup><sub>SUS</sub> B<sup>b7</sup>(<sup>#5</sup>) B<sup>b7</sup>(<sup>b9</sup>) E<sup>bMA</sup> 7 E<sup>b6</sup>

\_\_\_\_\_ be - neath the moon and un - der the sun. \_\_\_\_\_ Wheth - er

A<sup>MI</sup> 7<sup>(b5)</sup> A<sup>bMI</sup> 7 G<sup>MI</sup> 7 G<sup>b07</sup>

near to me or far, \_\_\_\_\_ It's no mat - ter, Dar - ling, where you are \_\_\_\_\_ I

F<sup>MI</sup> 7 B<sup>b7</sup>(<sup>#5</sup>) E<sup>bMA</sup> 7 (C<sup>#MI</sup> 7 F<sup>#7</sup>) E<sup>b6</sup>

think of you \_\_\_\_\_ night and day. \_\_\_\_\_ Day and night, \_\_\_\_\_

\* Often performed as a Rumba or Bossa Nova.

**B** (FMI<sup>7(b5)</sup>) BMA<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7(#5)</sup> Bb<sup>7(b9)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>

Why is it so, That this long -

(FMI<sup>7(b5)</sup>) BMA<sup>7</sup> Bb<sup>9</sup><sub>SUS</sub> Bb<sup>7(#5)</sup> Bb<sup>7(b9)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>

ing for you fol - lows wher - ev - er I go? In the

AMI<sup>7(b5)</sup> AbMI<sup>7</sup> GMI<sup>7</sup> Gb<sup>o7</sup>

roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

FMI<sup>7</sup> Bb<sup>7(#5)</sup> EbMA<sup>7</sup> Eb<sup>6</sup>

think of you, night and day Night and

(E<sup>6/9</sup>(#11)) GbMA<sup>7</sup> EbMA<sup>7</sup>

day, un - der the hide of me, There's an

(E<sup>6/9</sup>(#11)) GbMA<sup>7</sup> EbMA<sup>7</sup>

Oh, such a hun - gry yearn - ing burn - ing in - side of me. And its

AMI<sup>7(b5)</sup> AbMI<sup>7</sup> GMI<sup>7</sup> Gb<sup>o7</sup>

tor - ment won't be through 'Til you let me spend my life mak - ing love to you,

FMI<sup>7</sup> Bb<sup>7(#5)</sup> Eb<sup>6</sup>

day and night. night and day. (fine)

Solo on ABC  
After solos, D.S. al fine

# Miss Otis Regrets (She's Unable To Lunch Today)

(from "Hi Diddle Diddle")

Cole Porter

Ballad or Medium \*

**(Bb7)** **A** **EbMA7** **(CMI7)** **FMI7** **Bb7** **Eb6**

Miss \_\_\_\_\_ Ot - is re - grets she's un - a - ble to lunch to - day,

**FMI7** **Bb7** **EbMA7** **(FMI7)** **GMI7** **C7(#5)**

Ma - dam, \_\_\_\_\_ Miss Ot - is re - grets she's un - a - ble to lunch to

**FMI7** **Bb7** **(Eb9sus)** **EbMA7** **BbMI7** **Eb7**

day. \_\_\_\_\_ She is sor - ry to be de - layed, But last

**AbMA7** **(GMI7)** **Bb9sus** **EbMA7** **Eb7** **Db9** **Ab6**

eve - ning down at Lov - er's Lane she strayed, Ma - dam, \_\_\_\_\_ Miss

**EbMA7** **CMI7** **FMI9** **(Db9)** **Bb7** **Eb** **FMI7** **Bb7**

Ot - is re - grets she's un - a - ble to lunch to - day. \_\_\_\_\_ When she

**B** **EbMA7** **(CMI7)** **FMI7** **Bb7** **Eb6**

woke up and found that her dream of love was the gone,

**FMI7** **Bb7** **EbMA7** **(FMI7)** **GMI7** **C7(#5)**

mob came and got her and dragged her from the jail, Ma - dam, \_\_\_\_\_ She ran to the man who had led her so far a -

**FMI7** **Bb7** **(Eb9sus)** **EbMA7**

Ma - dam, \_\_\_\_\_ They strung her up - on the old wil - low a - cross the

stray, \_\_\_\_\_ And from un - der her vel - vet  
way, \_\_\_\_\_ And the mo - ment be - fore she

$B^b M I^7$   $E^b 7$ 
 $A^b M A^7$ 
 $(G M I^7$   $B^b 9_{sus})$

gown died She drew a gun and shot her lov - er  
 She lifted up her love - ly head and

$(E^b M A^7$   $E^b M A^7$   $E^b 7$ 
 $D^b 9$   $A^b 6$ 
 $E^b M A^7$   $C M I^7$

down, Ma - dam, Miss Ot - is re - grets she's un -  
 cried, Ma - dam, "Miss Ot - is re - grets she's un -

$F M I^9$   $(D^b 9)$   $B^b 7$ 
 $E^b$ 
1. + Solos  $F M I^7$   $B^b 7$ 
Last x  $E^b$

a - ble to lunch to - day. When the  
 a - ble to lunch to - day." \_\_\_\_\_

**Solo on B**

\* Often performed out of tempo throughout.



# Just One Of Those Things

(from "Jubilee")

Cole Porter

Bright or Freely

(Verse) C<sup>7</sup> F<sup>MA</sup><sup>7</sup> F<sup>13</sup> G<sup>MI</sup><sup>7</sup> C<sup>7(b9)</sup> F<sup>MA</sup><sup>7</sup>

C<sup>7</sup> F<sup>6</sup> F<sup>6</sup>

D<sup>MI</sup><sup>7</sup> D<sup>MI</sup><sup>7(b5)</sup> C<sup>6/G</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup> C<sup>7</sup><sub>SUS</sub>

C<sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup> A<sup>MI</sup><sup>7</sup> F<sup>6/A</sup> E<sup>MI</sup><sup>7(b5)</sup>

A<sup>7(b9)</sup> D<sup>MI</sup> D<sup>MI</sup> F<sup>7</sup> B<sup>b6</sup> B<sup>o7</sup>

F<sup>6/C</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup> G<sup>MI</sup> B<sup>b9</sup> A<sup>9</sup>

A<sup>7(b9)</sup> A (Medium or Bright) (A<sup>7(b9)</sup><sub>#5</sub>) E<sup>MI</sup><sup>7</sup> A<sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

F<sup>7</sup> (B<sup>bMA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup>) E<sup>b7</sup> B<sup>bMI</sup><sup>6</sup> A<sup>MI</sup><sup>7</sup> A<sup>b9</sup>

G<sup>MI</sup><sup>7</sup> C<sup>7</sup> \* F<sup>6</sup> (F<sup>#o7</sup> D<sup>7(b9)</sup><sub>#5</sub>) G<sup>MI</sup><sup>7</sup> C<sup>7</sup> E<sup>MI</sup><sup>7(b5)</sup> C<sup>7</sup> A<sup>7(b9)</sup>

*D*Mi<sup>6</sup> (A<sup>7(b9)</sup>) EMI<sup>7</sup> A<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

just one of those nights, Just one of those

(B<sup>b</sup>MA<sup>7</sup>) E<sup>b9</sup> BMI<sup>7(b5)</sup> B<sup>b</sup>MI<sup>6</sup> AMI<sup>7</sup> A<sup>b9</sup> GMI<sup>7</sup> C<sup>7</sup>

fab - u - lous flights, A trip to the moon on gos - sa - mer wings,

F<sup>6</sup> FMI<sup>7</sup> B<sup>b7</sup> B E<sup>b6</sup> (E<sup>o7</sup>)

Just one of those things. If we'd thought a bit of the

FMI<sup>7</sup> B<sup>b9</sup> E<sup>b6</sup> (A<sup>b9</sup>) DMI<sup>7</sup> G<sup>7</sup>

end of it When we start - ed paint ing the town, We'd have

C<sup>6</sup> AMI<sup>7</sup> G F<sup>#MI</sup> 7(b5) FMI<sup>6</sup> EMI<sup>7</sup>

been a - ware That our love af - fair, Was too hot not

E<sup>b</sup>o<sup>7</sup> (EMI<sup>7(b5)</sup>) GMI<sup>7</sup> C<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> C DMI<sup>6</sup>

to cool down. So good - bye, dear, and A -

(A<sup>7(b9)</sup>) EMI<sup>7</sup> A<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> BMI<sup>7(b5)</sup> B<sup>b</sup>MA<sup>7</sup>

men. Here's hop - ing we meet now and then.

(B<sup>b</sup>MI<sup>6</sup>) E<sup>b9</sup> AMI<sup>7</sup> D<sup>7</sup> (F<sup>#o7</sup>) GMI<sup>7</sup> C<sup>13(b9)</sup> C<sup>9</sup> SUS C<sup>13(b9)</sup>

It was great fun but it was just one of those

F<sup>6</sup> (EMI<sup>7(b5)</sup>) A<sup>7(b9)</sup>

things. *(fine)* It was

Solo on ABC  
After solos, D.S. al fine

\* Bars 13-16 of letter A are sometimes played:

(AMI<sup>7</sup>) A<sup>b</sup>o<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> A<sup>7(b9)</sup>  
F<sup>6</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup>

Just one of those things. It was

# I've Got You Under My Skin

(from "Born To Dance")

Medium

Cole Porter

(also done as a Rumba)

(B<sup>b</sup>7) **A** FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

I've got you un - der my skin, I've

FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

got you deep in the heart of me, So

FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(#5)</sup>)

deep in my heart, You're real - ly a part of me. I've

FMI<sup>7</sup> B<sup>b</sup>9 sus B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

got you un - der my skin. I

FMI<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>6

tried so not to give in. I

(A<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>6</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>7(b9) FMI<sup>7(b5)</sup> B<sup>b</sup>7(b9) E<sup>b</sup>MA<sup>7</sup> D<sup>6</sup>/E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>6)

said to my - self, "This af - fair nev - er will go so well." But

(CMA<sup>7</sup> B<sup>6</sup>/C C<sup>6</sup> C<sup>6</sup>)

DMI<sup>7</sup> G<sup>9</sup>

why should I try to re - sist when, dar - ling, I know so well I've

(B<sup>b</sup>7) FMI<sup>7</sup> B<sup>b</sup>9 sus E<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>) E<sup>b</sup>6

got you un - der my skin. I'd

**B** \*  $F_{MI}^7$   $Bb^{7(b9)}$   $Eb_{MA}^7$

sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you

$(E^{\circ 7})$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $Bb^{7(b9)}$   $Bb^{7(b9)}$

near, In spite of a warn - ing voice that comes in the night and re -

$(Eb_{MA}^7)$   $G_{MI}^7$   $Gb^7$   $F_{MI}^7$   $Bb^7$   $C$   $C_{MI}^6$   $Eb^7/Bb$   $A_{MI}^{7(b5)}$   $A_{b9}^{9(\#11)}$   $Bb^{7(\#5)}$

peats and re - peats in my ear: — "Don't you know, lit - tle fool, — you nev - er can

$(G_{MI}^7)$   $A_{bMA}^9$   $Eb_{MA}^7$   $G_{MI}^7$   $Gb^{\circ 7}$   $F_{MI}^7$   $Bb^7$

win. — Use your men - tal - i - ty. — Wake up to re -

$(G_{MI}^{7(b5)})$   $Eb_{MA}^7$   $C^{7(b9)}$   $Bb_{MI}^7$   $Eb^{7(b9)}$   $F_{MI}^7$   $A_{b6}$

al - i - ty." — But each time I do, just the

$(F^{\# \circ 7})$   $A_{bMI}^6$   $G_{MI}^7$   $E_{b6}^6/Bb$   $C^{7(b9)}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

thought of you makes me stop, be - fore I be - gin, 'Cause I've

$F_{MI}^9$   $Bb^{13}$   $E_{b6}^6$   $(G_{MI}^7)$   $C^{7(b9)}$

got you — un - der my skin.

Letter B, bars 1 through 6, are often played over an Eb pedal.

\* Letter B is usually performed as follows:

**B**  $F_{MI}^7$   $Bb^7$   $Eb_{MA}^7$   $E^{\circ 7}$

sac - ri - fice an - y - thing, come what might, — for the sake of hav - ing you near, — (etc.)

# It's De-lovely

(from "Red, Hot And Blue")

Cole Porter

Freely (or Med. Bright)

(Verse) (C<sup>7</sup>) F F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup>) GMI<sup>7</sup> C<sup>7</sup>

He: I feel a sud - den urge to sing — the kind of dit - ty that in -

F<sup>6</sup> F<sup>6</sup>/<sub>A</sub> A<sup>b</sup>o<sup>7</sup> C<sup>7</sup>/<sub>G</sub> C<sup>7</sup> B<sup>b</sup>MI<sup>6</sup>/<sub>Db</sub> C<sup>7</sup>(13)

vokes the Spring. — So con - trol your de - sire to curse while I cru - ci - fy the

FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> (GMI<sup>7</sup>)

verse. She: This verse I've start - ed seems to me — the

GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> DMI<sup>7</sup> G<sup>7</sup>

Tin Pan - ti - thes - is of mel - o - dy, — So to spare you all the

E<sup>b</sup>MI<sup>7(b5)</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup><sub>SUS4-3</sub> C<sup>7</sup><sub>SUS4-3</sub>

pain, I'll skip the darn thing and sing the re - frain.

(Optional) C B<sup>b</sup>/<sub>C</sub> A<sup>b</sup>/<sub>C</sub> C<sup>7</sup>

He: Mi mi mi mi, re re re re, do sol mi do la si. She: Take it a-way!

(Medium) C<sup>7</sup> A F F<sup>+</sup> F<sup>6</sup>

The night is young, — the skies are clear, — And if you want — to go

FMA<sup>7</sup> F<sup>6</sup> F<sup>#</sup>o<sup>7</sup>

walk - ing, dear, — It's de - light - ful, — it's de - li - cious, — it's de -

(A<sup>b</sup>MI<sup>7(b5)</sup>) GMI<sup>7</sup> C<sup>7</sup> GMI<sup>7</sup> D<sup>7</sup> GMI

love - ly. — I un - der - stand — the

**GMI<sup>(#5)</sup>** **GMI<sup>6</sup>** **C<sup>9</sup>**




reas - on why — You're sent - i - ment - al, 'cause so am I. — It's de -

**GMI<sup>7</sup>** **G<sup>#o7</sup>** **F<sup>6</sup>/<sub>A</sub>** **F<sup>6</sup>**



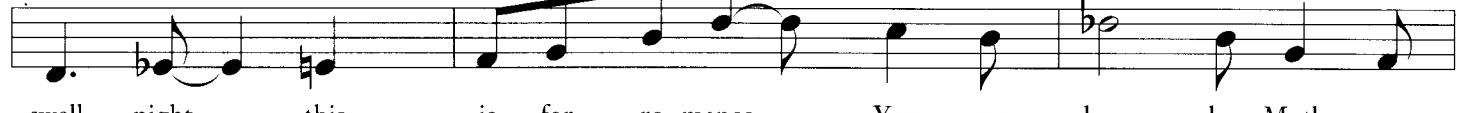
light - ful, — it's de - li - cious, — it's de - love - ly, —

**GMI<sup>7</sup>** **C<sup>7</sup>** **B** **CMI<sup>7</sup>** **F<sup>9</sup>** **CMI<sup>7</sup>** **F<sup>9</sup>**



You can tell at a glance — what a

**B<sup>b</sup>MA<sup>7</sup>** (**CMI<sup>7</sup>** **C<sup>#</sup>MI<sup>7</sup>** **DMI<sup>7</sup>** **CMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** / ) **B<sup>b</sup>MI<sup>6</sup>**



swell night — this is for ro-mance. — You can hear dear Moth - er

**B<sup>b</sup>MI<sup>6</sup>** **C<sup>7</sup>** (**C<sup>9</sup><sub>SUS</sub>** **C<sup>9</sup>**)



Na - ture mur - mur - ing low, — “Let your - self go.” — So

**C** **F** **F<sup>+</sup>** **F<sup>6</sup>**



please be sweet, — my chick - a - dee, — And when I kiss — you, just

**FMA<sup>7</sup>** **F** **FMA<sup>7</sup>**



say to me, — “It's de - light - ful, — it's de - li - cious, — it's de -

**AMI<sup>7(b5)</sup>** **D<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**



lect - a - ble, — it's de - lir - i - ous, — it's di - lem - ma, it's — de - li - mit,

**GMI<sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** (**GMI<sup>7</sup>** **C<sup>7</sup>**)



it's de - luxe\* it's de - love - ly.” — (The)

(fine)

Solo on ABC  
After solos. D.S. al fine

\* Pronounced “de-lukes”

# I Love You

(from "Mexican Hayride")

Cole Porter

Freely

(Verse)  $C^{7(\#5)}$   $F^{MI}$   $D^{\flat 9}$   $G^{MI 7}$   $C^{7(\#5)}$   $D^{\flat MA 7}$

If a love song I could on - ly write, A song with words and

$B^{\flat MI 7}$   $G^{MI 7(b5)}$   $C^{7(b9)}$   $G^{MI 7(b5)}$   $C^{7(b9)}$

mu - sic di - vine, I would ser - e - nade you ev - 'ry

$(A^{\flat MA 7} D^{\flat MA 7})$   $D^{MI 7(b5)}$   $G^7$   $C^7_{SUS}$   $C^{7(b9)}$

night, Till you'd re - lent and con - sent to be mine. But a -

$F^{MA 7}$   $F^+$   $F^6$   $F^9$   $B^{\flat MA 7}$

las, just an am - a - teur am I, And so I'll not be sur -

$(E^{\flat MI} / B^{\flat} G^{MI} / B^{\flat} D^7 / A)$   $(E^{7(b9)})$

$D^{7(b9)} / \#5$   $G^{MI 7}$   $B^{MI 7(b5)}$   $B^{\flat 9(\#11)}$

prised, my dear, If you smile and po - lite - ly pass it

$(F^{MA 9} F^6)$   $A^{13}$   $A^{7(\#5)}$   $D^9$   $G^9$   $C^7_{SUS}$   $C^{7(b9)}$   $F^6$

by When this, my first — love song you hear.

(Medium or Bright)  $(B^{\flat MI 9} E^{\flat 9} G^{MI 7(b5)} C^{7(b9)} E^7 / F F^6)$

$(F^6)$   $G^{MI 7(b5)}$   $C^{7(b9)}$   $F^{MA 7}$   $(A^{MI 7} D^{7(b9)})$   $G^{MI 9}$

"I love you" — hums the A - pril breeze. — "I love you" —

(  $C^7$  )  $F^6$  (  $A_{MI}^7$  )  $D^7$   $A_{MI}^7$   $D^7$   $B_{bMI}^9$   $E_{b9}$   $G_{MI}^7(b5)$   $C^7(b9)$  )

ech - o the hills. "I love you" the gold - en

(  $E^7/F$  )  $F^6$  )  $F_{MA}^7$   $B_{MI}^7$   $E_{SUS}^7(b9)$   $A_{MA}^9$  (  $F\#_{MI}^7$  )  $B_{MI}^7$   $E^7$   $A_{MA}^9$  (  $D^9$  )

dawn a-grees As once more she sees daf - fo - dils. It's

**B**  $G_{MI}^7$   $C^7_{SUS}$   $C^7$   $F_{MA}^7$

spring a - gain And birds on the wing a - gain start to

(  $B_{bMI}^{11}$  )  $E_{b7}$   $A_{MI}^7(b5)$   $D^7(b9)$  )  $A_{MI}^7(b5)$   $D^7(\#5)$   $G^{13}$   $G^7(\#5)$   $C^9_{SUS}$   $C^7(b9)$

sing a - gain The old mel - o - die "I

**C** (  $B_{bMI}^9$  )  $E_{b9}$   $G_{MI}^7(b5)$   $C^7(b9)$  )  $E^7/F$   $F^6$  )  $G_{MI}^7(b5)$   $C^7(b9)$   $F_{MA}^7$  (  $E_{b7}(\#11)$  )  $D^7(b9)$

love you" that's the song of songs, And it

$G^9(b5)$   $G^9$   $C^{13}_{SUS}$   $C^{13}(b9)$   $F^6$  (  $A_{MI}^7$  )  $D^7(b9)$  )

all be - longs to you and me. (fine) "I

Head, Solos, fine

me. (fine) "I

Solo on ABC  
After solos, D.S. al fine

Optional ending

$F^6$   $B_{b6}/F$   $F_{MA}^9$   $B_{bMI}^6/F$

me. And it all be - longs to you and

$F^6$

me.



# I Love Paris

Cole Porter

Freely

(Verse) (G<sup>13</sup>)

Ev - 'ry time I look down on this time - less town, wheth - er

blue or grey be her skies, Wheth - er

loud be her cheers, or wheth - er soft be her tears, more and

more do I re - al - ize, (that optional)

(Medium 2 Beat \*)

I love Par - is in the spring - time.

I love Par - is in the fall.

I love Par - is in the win - ter, when it driz - zles.

\* Also done Up Tempo. (Sometimes Letter A is Latin and Letter B is Jazz Swing.)

$D_{MI}^{7(b5)}$   $G^{7(b9)(\#5)}$   $C_{MI}^6$   $(G^7)$

I love Paris in the summer, when it sizzles.

**B**  $C^6$   $(D_{MI}^7 G^7)$   $C^6$   $(D_{MI}^7 G^7)$

I love Paris every moment,

$C^6$   $E_{MI}^7$   $(A^7)$   $E_{b^{\circ}7}$   $D_{MI}^{7(11)}$   $G^7$

every moment of the year.

$F^6$   $(F^{\#}MI^{7(b5)})$   $B^{7(b9)}$   $E_{MI}^7$   $A^7$   $(E_{MI}^7 A^7)$

$(F^{\#}o^7)$   $C^6(\#G)$   $(A^7)$

I love Paris. Why, oh why, do I love Paris?

Head, Solos, fine

$D_{MI}^7$   $G^{13}$   $(C_{MI}^6)$   $C^6$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

Be - cause my love is near. **(fine)**

Solo on AB  
After solos, D.S. al fine

Optional ending

$D_{MI}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^9_{SUS}$

Be - cause my love because my love

$G^9_{SUS}$   $C^6$

is near.

Optional ending is from the original sheet music.  
Some instrumental versions repeat letter A. (Form = AAB)

158.

(MED. UP)

# I GET A KICK OUT OF YOU

C. PARTER

Handwritten musical score for "I Get a Kick Out of You" by C. Parter. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The music features a mix of eighth and quarter notes, with some triplets and slurs. Chord symbols are written above the notes: Fmi7, Bb7, Eb, Db7, C7, G+7, Gmi7, and Db7(+11). The score concludes with a Bbmi7 chord on the final staff.

- I GET A KICK PG 2 -

Handwritten musical notation for the piece "I Get a Kick". The notation consists of eight staves, each with a key signature and a chord symbol above it. The notes are written in a rhythmic pattern, often using eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. The key signatures and chord symbols are as follows:

- Staff 1:  $Bb_{mi}^7$  (Chords:  $Bb$ ,  $Bb$ ,  $Bb$ )
- Staff 2:  $F_{Maj}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 3:  $F^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 4:  $F_{mi}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 5:  $F_{mi}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 6:  $F_{mi}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 7:  $F_{mi}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )
- Staff 8:  $F_{mi}^7$  (Chords:  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ ,  $F$ )

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

Four empty musical staves for further notation.

# I Concentrate On You

Med. Ballad or Med. Up\* (from "Broadway Melody Of 1940")

Cole Porter

**A**  $E^bMA^7$   $Ab^9(b5)$   $E^bMI^7$  3

When - ev - er skies look grey to me \_\_\_\_\_ And trou - ble be -

$(DbMI^7 Gb^9)$   $Cb^6$   $E^bMI^7$   $AbMI^6$   $FMI^7(b5)$   $Bb^7(b9)$

gins to brew, \_\_\_\_\_ When - ev - er the win - ter winds

$E^bMI^7$   $(DbMI^7 Gb^7)$   $CMI^7(b5)$   $B^{13}$   $Bb^7(\#5)$   $Bb^7$   $E^b6$   $(E^bMI^7 Ab^7)$   $(E^bMI^7 Ab^7)$   $(FMI^7 Bb^7)$

be - come too strong, I con - cen - trate on you. \_\_\_\_\_

$E^bMA^7$   $Ab^9(b5)$   $E^bMI^7$  3

When for - tune cries "nay nay" to me \_\_\_\_\_ And peo - ple de -

$(DbMI^7 Gb^9)$   $Cb^6$   $(FMI^7(b5))$   $Bb^7(\#5)$   $Bb^7$   $E^b6$   $(AbMI^7 Db^7)$   $(AbMI^7 Db^7)$

clare "You're through," \_\_\_\_\_ When - ev - er the Blues be - come

$(E^bMI^7 D^o7)$   $Gb^7/Db$   $F^7/C$   $B^7$   $(E^bMI^7 Ab^7)$   $(E^bMI^7 Ab^7)$   $G^bMA^7$   $FMI^7(b5)$   $Bb^7(\#5)$   $Bb^7$   $E^b6$

my on - ly song I con - cen - trate on you. \_\_\_\_\_ On your

**B**  $(AbMA^7)$   $AbMI^7$   $E^bMA^7$   $C^7(b9)$   $(AbMI^7 AbMI^6)$   $Cb/E^b$   $E^bMA^7$   $(CMI^7)$   $FMI^7$   $Bb^7(b9)$

smile so sweet, so ten - der, \_\_\_\_\_ When at first { my kiss you } de -

$E^bMA^7$   $E^b7$   $AbMA^7$   $Db^9_{sus4-3}$   $(GbMA^7)$   $Cb/Gb$   $G^bMA^7$  3

cline, \_\_\_\_\_ On the light in your eyes When {you} sur - ren - der \_\_\_\_\_

\* Also done as an Easy Samba.

$G^bMA^7$   $CMI^7(b5)$   $F^7(b9)$   $B^bMA^7$   $(G^7(b9) B^b^7)$

And once a - gain our arms in - ter - twine.

$(CMI^7)$   $E^b^6$   $GMI^7$   $AMI^7(b5)$   $(B^b^9(\#5) (A^bMA^7))$   $B^bMI^9$   $FMI^7$   $B^b^7$

And so when wise men say to me That love's young

$(E^b^9)$   $E^b^6$   $DMI^7$   $G^7$   $GMI^7(b5)$   $C^7(b9)(\#5)$   $C^7(b9)$

dream nev - er comes true, To prove that ev - en

$FMI^7$   $B^9(b5)$   $B^b^7(\#5)$   $B^b^7$   $E^b^6$   $(fine)$   $FMI^7$   $B^b^7$

wise men can be wrong, I con - cen - trate on you.

1., Solos, fine

Solo on ABC  
After solos, D.C. al fine

Optional ending

$E^b^6$   $B^b^9$   $SUS$   $B^b^{13}(b9)$

you. I con - cen - trate and con - cen - trate

$B^b^{13}(b9)$   $E^b^6$

on you.

Letter A, bars 13-16 and 29-32 and Letter C, bars 13-16 are written as they are most often performed.  
The original melody was written:

I con - cen - trate on you.

# Get Out Of Town

(from "Leave It To Me")

Cole Porter

Freely (or Slow)

(Verse)  $GMA^7$   $BMI^{7(b5)}$   $E^7$   $AMI^{7(b5)}$   $D^{7(b9)}$   $GMA^7 (D^7)$

The farce was end - ed, The cur - tains drawn,

$GMA^7$   $A^{7(\#5)}$   $D^7$   $EMI^7$   $A^7$   $D^7$

And I at least pre - tend - ed That love was dead and gone.

$D^9/C$   $B^{\circ 7}$   $AMI^7 (G)$   $F\#MI^{11} B^{7(\#5)}$

But now from no - where you come to me as be - fore To

$EMI^7$   $(C^7)$   $C^7$   $C\#^{\circ 7}$   $DMA^7$  *rall.*  $D^{7(b9)}$

take my heart and break my heart once more.

(Slow or Medium)  $GMI^6$   $(C^9)$   $GMI^6$

Get out of town - Be - fore it's too late, my love.

$GMI^6$   $(GMI^7)$   $DMI^{7(b5)}$   $GMI^7/F$   $G^{7(b9)}$

Get out of town, - Be good - to me, please.

$(EMI^{7(b5)})$   $Eb^{\circ 7}$   $DMI^7$   $Db^{\circ 7}$   
 $CMi^9$   $F^7$   $BbMA^9$   $(Eb^9)$

Why wish me harm? - Why not re - tire to a farm - And be con -

$(CMi^7)$   $EMI^{7(b5)}$   $A^{7(\#5)}$   
 $EMI^{7(b5)}$   $A^{7(\#5)}$   $AMI^{7(b5)}$   $D^{7(b9)}$

tent - ed to charm - The birds - off the trees?

**B**  $(GMI^6)$   $GMA^7$   $(C^9)$   $GMI^6$

Just dis - ap-pear, — I care — for you much too much, — And

$GMI^6$   $DMI^{7(b5)}$

when you are near, — close to me, dear, — We touch too much, —

$G^{7(b9)}$   $CMI^9$   $(Ab^9(\#11))$   $E^bMI^7$   $Ab^9(\#11)$

The thrill when we meet Is so bit - ter - sweet That,

$B^bMA^7$   $(Eb^7)$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7$

dar - ling, it's get - ting me down. — So on your mark, — get

$CMI^{7(b5)}$   $F^{7(b9)}$   $B^b6$   $(AMI^{7(b5)})$   $D^{7(b9)}$

set, Get out of town. **(fine)**

Solo on AB  
After solos, D.S. al fine



# From This Moment On

(from "Kiss Me Kate")

Cole Porter

Freely

(Verse) FMA<sup>7</sup>

GMI<sup>7</sup>/<sub>F</sub>

FMA<sup>7</sup>

FMA<sup>7</sup> // C/E

Now that we are close, no more nights mor-ose. Now that

DMI // AMI/C

G/B

C

C<sup>7</sup>/<sub>Bb</sub>

FMA<sup>7</sup>

FMA<sup>7</sup>/<sub>C</sub> C<sup>9</sup><sub>SUS4-3</sub>

we are one, the be-guine has just be-gun. Now that we're side by side,

FMA<sup>7</sup>

DMI<sup>7</sup> G<sup>9</sup>

C/G

DMI<sup>7</sup> G<sup>7</sup>

the fu-ture looks so gay, Now we are al-i-bied when we

(Medium or Bright)

C

C<sup>7</sup>/<sub>Bb</sub>

AMI

GMI<sup>7</sup> C<sup>7</sup>

say:

(Medium or Bright)

S: A

FMI<sup>6</sup>

(DMI<sup>7(b5)</sup>)

GMI<sup>7</sup>

C<sup>7</sup>

Solos: (FMI<sup>6</sup>)  
BbMI<sup>6</sup>/<sub>F</sub>

FMI<sup>6</sup>

From this mo-ment on, You for

EbMI<sup>7</sup>

Ab<sup>7</sup>

D<sup>b</sup>MA<sup>7</sup>

G<sup>b</sup>9

me, dear, on-ly two for tea, dear,

Ab<sup>6</sup>

GMI<sup>7</sup>

C<sup>7</sup>

FMI<sup>6</sup>

(DMI<sup>7(b5)</sup>)

from this mo-ment on. From this hap-py day,

GMI<sup>7</sup>

C<sup>7</sup>

Solos: (FMI<sup>6</sup>)  
BbMI<sup>6</sup>/<sub>F</sub>

FMI<sup>6</sup>

EbMI<sup>7</sup>

Ab<sup>7</sup>

no more blue songs,

$D^{\flat}MA^7$   $G^{\flat 9}$   $A^{\flat 6}$

on - ly whoop - dee - doo songs, from this mo - ment on.

$E^{\flat}MI^9$   $A^{\flat 13}$  **B**  $D^{\flat}MA^7$   $G^{\flat 9}$

For you've got the love I need so much,

$A^{\flat 6}$   $CMI^7$   $F^7$   $(B^{\flat 7}_{SUS})$   $E^{\flat 6}$   $(B^{\flat 7})$   $(C^7(b9))$

Got the skin I love to touch, Got the arms to

$(B^{\flat 7}_{SUS})$   $FMI^7$   $B^{\flat 7}$   $(E^{\flat 7}_{SUS})$   $E^{\flat 7}$   $D^{\flat 9}$   $(C^7(\#9))$   $E^{\flat 7}$   $(C^7(b9))$

hold me tight, Got the sweet lips to kiss me good-night.

**C**  $FMI^6$   $(DMI^7(b5))$   $GMI^7$   $C^7$  Solos:  $(FMI^6)$   $B^{\flat}MI^6/F$   $FMI^6$

From this mo - ment on, You and

$E^{\flat}MI^7$   $A^{\flat 7}$   $D^{\flat}MA^7$   $G^{\flat 9}$

I, babe, we'll be rid - in' high, babe,

$(A^{\flat 6})$   $(A^{\flat 6}/E^{\flat})$   $(A^{\flat 7}/E^{\flat})$   $(CMI^7)$   $(CMI^7(b5))$   $F^7$   $B^{\flat 7}$   $E^{\flat 13}_{SUS4-3}$

Ev - 'ry care is gone from this mo - ment

$A^{\flat 6}$   $(GMI^7)$   $(C^7(b9))$

on. **(fine)**

Solo on ABC  
After solos, D.S. al fine

# Easy To Love

(from "Born To Dance")

Cole Porter

Freely or Med. Ballad

(Verse) B $\flat$ MA $\flat$ <sup>7</sup>

GMI<sup>(MA $\flat$ 7)</sup>

GMI<sup>7</sup>

B $\flat$ MA $\flat$ <sup>9</sup>

GMI<sup>7</sup>



I know too well that I'm just wast - ing pre - cious time in

CMI<sup>7</sup>

F<sup>7</sup>

B $\flat$ MA $\flat$ <sup>7</sup>

CMI<sup>7</sup>

F<sup>7(b9)</sup>



think - ing such a thing could be, That you could ev - er care for me.

B $\flat$ MA $\flat$ <sup>7</sup>

F<sup>7(b9)</sup>

F<sup>9</sup>

B $\flat$ MA $\flat$ <sup>7</sup>

GMI<sup>7</sup>



I'm sure you hate to hear That I a - dore you, dear, But

DMA<sup>7</sup>

GMA<sup>7</sup>

EMI<sup>7</sup> A<sup>7</sup>

D<sup>6</sup> rit. E $\flat$ <sup>7</sup>

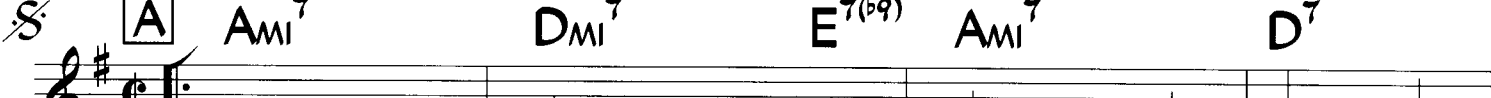


grant me, just the same, I'm not en - tire - ly to blame, for

(Medium Up or Med. Ballad)

(A $\flat$ MI<sup>6</sup>)

BMI<sup>7(b5)</sup>



You'd be so eas - y to love, So

GMA<sup>7</sup>

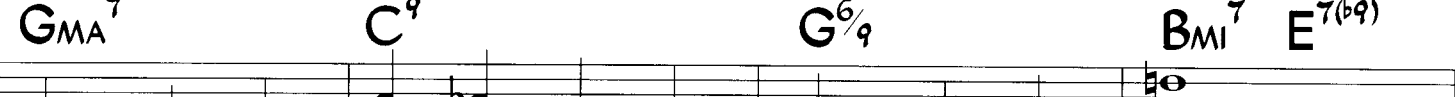
(A $\flat$ MI<sup>7</sup>)

D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup>

BMI<sup>7</sup>

B $\flat$ <sup>7</sup>

E<sup>7(b9)</sup>



eas - y to i - do - lize, all oth - ers a - bove,

A $\flat$ MI<sup>7</sup>

(D<sup>7</sup>)

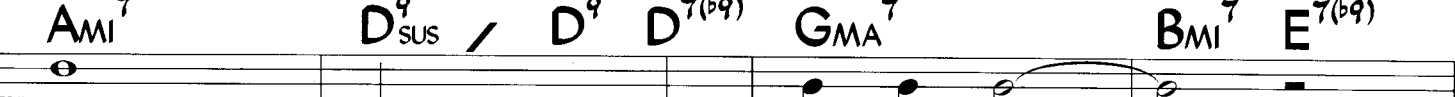
D<sup>9</sup><sub>SUS</sub> / D<sup>9</sup> D<sup>7(b9)</sup>

C<sup>9(#11)</sup>

BMI<sup>7</sup>

E<sup>7(b9)</sup>

BMI<sup>7</sup> E<sup>7(b9)</sup>



So worth the yearn - ing for,

A $\flat$ MI<sup>7</sup>

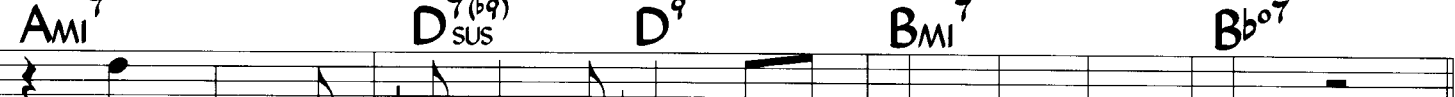
(E $\flat$ <sup>7</sup>)

D<sup>9</sup>

GMA<sup>7</sup>

BMI<sup>7</sup>

E<sup>7(b9)</sup>



So swell to keep ev - 'ry home fire burn - ing for.

**B** (A<sub>MI</sub><sup>6</sup> A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>)

We'd be so grand at the game, So

G<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup> / C<sup>9</sup> D<sub>SUS</sub><sup>9</sup> D<sup>7(b9)</sup> G<sup>6</sup> B<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sub>SUS</sub><sup>7</sup> E<sup>7(b9)</sup>)

care - free to - geth - er, that it does seem a shame, That

(C<sub>MI</sub><sup>7</sup> F<sup>9</sup> B<sub>MI</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> (C<sup>9(#11)</sup> B<sub>MI</sub><sup>7</sup> (B<sub>bMI</sub><sup>7</sup> B<sub>b</sub><sup>07</sup>))

you can't see Your fu - ture with me, 'Cause you'd be

(D<sub>SUS</sub><sup>9</sup> D<sup>7(b9)</sup> ) G<sup>6</sup> (B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>)

oh, so eas - y to love! **(fine)** Solo on AB  
After solos, D.S. al fine

Originally written: (note bars 3 & 7)

**A** A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> C<sup>9</sup>

G<sup>6/9</sup> B<sub>MI</sub><sup>7</sup> E<sup>7(b9)</sup>

(similar in Letter **B**)

# Dream Dancing

(from "You'll Never Get Rich")

Cole Porter

Freely

(Verse)

*CMA<sup>7</sup>* *C<sup>6</sup>* *FMI<sup>6</sup>/C* *C<sup>o7</sup>*

When shades en - fold The sun - set's gold

*CMA<sup>7</sup>* *BMI<sup>7</sup>* *E<sup>7(b9)</sup>* *AMI<sup>7</sup>* *C<sup>9</sup>/G*

And stars are bright a - bove a - gain,

*F<sup>6</sup>* *FMI<sup>6</sup>* *EMI<sup>7</sup>* *D#<sup>o7</sup>* *A<sup>7</sup>/E*

I smile, sweet - heart, For then I know I can start to

*E<sup>b</sup>MI<sup>7</sup>* *Ab<sup>7</sup>* *DMI<sup>7</sup>* *G<sup>7</sup>*

live a - gain, to love a - gain.

**(Medium\*)** **A** (*BMI<sup>7(b5)</sup>* *Bb<sup>9(b5)</sup>*) *AMI<sup>6</sup>* *F#MI<sup>7(b5)</sup>* *BMI<sup>7(b5)</sup>* *E<sup>7</sup>* *AMA<sup>7</sup>* *E<sup>b</sup>9(b5)*) *DMI<sup>7</sup>*

(*G<sup>13</sup>*) *E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

When day is gone And night comes on, un - til the

*G<sup>7</sup>* *CMA<sup>7</sup>* *C<sup>7</sup>* *FMA<sup>7</sup>* *Bb<sup>9</sup>*

dawn what do I do? I clasp your hand and

*(F#MI<sup>7(b5)</sup>* *F<sup>9(#11)</sup>* *EMI<sup>11</sup>* *A<sup>7</sup>*) *E<sup>7</sup>* *AMI<sup>7</sup>* *A<sup>7</sup>* *E<sup>b</sup>MI<sup>7</sup>* *Ab<sup>7</sup>* *DMI<sup>7</sup>* *G<sup>7</sup>* *CMA<sup>7</sup>* (*GMI<sup>7</sup>* *C<sup>7(b9)</sup>*)

wan-der through slumb-er-land, Dream danc-ing with you. We

*(B<sup>b</sup>MI<sup>7(b5)</sup>* *Bb<sup>9(b5)</sup>*) *AMI<sup>6</sup>* *F#MI<sup>7(b5)</sup>* *BMI<sup>7(b5)</sup>* *E<sup>7</sup>* *AMA<sup>7</sup>* *E<sup>b</sup>9(b5)*) *DMI<sup>7</sup>*

*E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

dance be - tween a sky se - rene and fields of

*(B<sup>b</sup>MI<sup>7(b5)</sup>* *Bb<sup>9(b5)</sup>*) *AMI<sup>6</sup>* *F#MI<sup>7(b5)</sup>* *BMI<sup>7(b5)</sup>* *E<sup>7</sup>* *AMA<sup>7</sup>* *E<sup>b</sup>9(b5)*) *DMI<sup>7</sup>*

*E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

dance be - tween a sky se - rene and fields of

*(B<sup>b</sup>MI<sup>7(b5)</sup>* *Bb<sup>9(b5)</sup>*) *AMI<sup>6</sup>* *F#MI<sup>7(b5)</sup>* *BMI<sup>7(b5)</sup>* *E<sup>7</sup>* *AMA<sup>7</sup>* *E<sup>b</sup>9(b5)*) *DMI<sup>7</sup>*

*E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

dance be - tween a sky se - rene and fields of

*(B<sup>b</sup>MI<sup>7(b5)</sup>* *Bb<sup>9(b5)</sup>*) *AMI<sup>6</sup>* *F#MI<sup>7(b5)</sup>* *BMI<sup>7(b5)</sup>* *E<sup>7</sup>* *AMA<sup>7</sup>* *E<sup>b</sup>9(b5)*) *DMI<sup>7</sup>*

*E<sup>7(#5)</sup>* *AMA<sup>7</sup>*

dance be - tween a sky se - rene and fields of

\* Also done as a Bossa Nova.

G<sup>7</sup> C<sup>MA7</sup> C<sup>7</sup> (G<sup>b9(#11)</sup>) F<sup>MA7</sup> B<sup>b9</sup>

green, spark-ling with dew. It's joy sub - lime, When -

(F<sup>#MI7(b5)</sup> F<sup>9(#11)</sup> E<sup>MI11</sup> A<sup>7</sup>)  
 E<sup>MI7</sup> A<sup>7</sup> E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> (G<sup>b9(b5)</sup>)

ev - er I spend my time Dream danc - ing with you.

**B** F<sup>MA7</sup> B<sup>b9</sup> C<sup>MA7</sup> G<sup>7</sup> C<sup>6</sup>

Dream danc - ing, Oh, what a luck - y wind - fall!

(A<sup>b9</sup>)  
 D<sup>7</sup> A<sup>MI7(b5)</sup> D<sup>7(b9)</sup> G<sup>9</sup><sub>SUS</sub> (G<sup>9</sup><sub>SUS</sub> / F<sup>7</sup> E<sup>7(b9)</sup>)  
 G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>

Touch-ing you, clutch-ing you all the night through. So say you

(A<sup>MI7</sup> A<sup>b9(#5)</sup> G<sup>MI7</sup> G<sup>b9(b5)</sup> F<sup>9(b5)</sup> B<sup>7</sup>/<sub>F#</sub> B<sup>b9</sup>/<sub>F</sub>)  
**C** C<sup>MA7</sup> G<sup>b9(b5)</sup> F<sup>MA7</sup> (E<sup>7(b9)</sup>) E<sup>MI7</sup> A<sup>7</sup>

love me, dear, And let me make my ca - reer

E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup> (F<sup>MI7</sup> B<sup>b7</sup> E<sup>MI7</sup> A<sup>7</sup>)  
 E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>7</sup>

Dream danc - ing, To Par - a - dise pranc - ing,

(D<sup>7(b9)</sup>) G<sup>9</sup><sub>SUS</sub>  
 E<sup>bMI7</sup> A<sup>b7</sup> D<sup>MI7</sup> G<sup>9</sup><sub>SUS</sub> C<sup>6</sup> (C<sup>9</sup><sub>SUS</sub> C<sup>7(#5)</sup>)

Dream danc - ing with you. **(fine)** When

Solo on ABC.  
 After solos, D.S. al fine

# Begin The Beguine

(from "Jubilee")

Cole Porter

Medium or Beguine

**A**

When they be-gin \_\_\_\_\_ the Be - guine \_\_\_\_\_ It brings back the sound \_\_\_\_\_ of mu-sic so

ten - der, \_\_\_\_\_ It brings back a night \_\_\_\_\_ of trop - i - cal splen - dour, \_\_\_\_\_ .It

brings back a mem - o - ry ev - er green. \_\_\_\_\_ I'm with you once more \_\_\_\_\_ un-der the

stars \_\_\_\_\_ And down by the shore \_\_\_\_\_ an or - ches - tra's play - ing, \_\_\_\_\_ And

e - ven the palms \_\_\_\_\_ seem to be sway - ing \_\_\_\_\_ When they be - gin \_\_\_\_\_ the Be -

guine. \_\_\_\_\_ To live it a - gain \_\_\_\_\_ is past all en - deav - our, \_\_\_\_\_ Ex -

cept when that tune \_\_\_\_\_ clutch - es my heart, \_\_\_\_\_ And there we are, swear - ing to love for

ev - er, \_\_\_\_\_ And prom - is - ing nev - er, nev - er to part. \_\_\_\_\_ What

**D**

mo - ments di - vine, \_\_\_\_\_ what rap - ture se - rene, \_\_\_\_\_ Till clouds came a - long to dis - perse the joys we had

*D*M<sup>7</sup> *G*<sup>7</sup> *D*M<sup>7(b5)</sup> ( *F*M<sup>6</sup> *D*M<sup>7(b5)</sup> )

tast - ed \_\_\_\_\_ And now when I hear peo-ple curse the chance that was wast - ed, \_\_\_\_\_ I

*D*M<sup>7</sup> *G*<sup>7</sup> *C*M<sup>A</sup><sup>7</sup> *C*<sup>6</sup> *E* *C* *C*<sup>6</sup>

know but too well \_\_\_\_\_ what they mean; \_\_\_\_\_ So don't let them be - gin \_\_\_\_\_ the Be -

*C*M<sup>A</sup><sup>7</sup> *C*<sup>6</sup> *C* *C*<sup>6</sup> *G*<sup>7</sup>/<sub>D</sub> *G*<sup>7</sup>

guine. \_\_\_\_\_ Let the love that was once a - fire re-main an em - ber. \_\_\_\_\_ Let it

( *F*#M<sup>7(b5)</sup> *B*<sup>7(b9)</sup> )

*F*M<sup>A</sup><sup>7</sup> *D*M<sup>7</sup> *E*M<sup>7</sup> *A*<sup>7</sup> *D*M<sup>7</sup> *G*<sup>7</sup>

sleep like the dead de - sire I on - ly re - mem - ber \_\_\_\_\_ When they be - gin \_\_\_\_\_ the Be -

*C*M<sup>A</sup><sup>7</sup> *C*<sup>6</sup> (*G*<sup>9</sup><sub>SUS</sub> *G*<sup>7(b9)</sup>) *E* *C* *C*<sup>6</sup> *C*M<sup>A</sup><sup>7</sup> *C*<sup>6</sup>

guine. \_\_\_\_\_ Oh yes, let them be - gin the Be - guine, make them play \_\_\_\_\_ Till the

*C* *D*M<sup>7</sup>/<sub>C</sub> *C*<sup>6</sup> (*E*M<sup>7</sup> *E*b<sup>o7</sup>) *G*<sup>7</sup>/<sub>D</sub> *G*<sup>7</sup> *F*M<sup>A</sup><sup>7</sup>

stars that were there be - fore re - turn a - bove you, \_\_\_\_\_ Till you whis - per to me once

( *F*#M<sup>7(b5)</sup> *B*<sup>7(b9)</sup> )

*D*M<sup>7</sup> *E*M<sup>7</sup> *A*<sup>7(b9)</sup> *D*M<sup>7</sup> *D*M<sup>7(b5)</sup>

more, "Dar-ling, I love you!" \_\_\_\_\_ And we sud - den - ly know \_\_\_\_\_ What hea - ven we're in, \_\_\_\_\_

*F*M<sup>6</sup> *G*<sup>7</sup><sub>SUS</sub> *G*<sup>7</sup> *C* *C*<sup>6</sup> ⊕

\_\_\_\_\_ When they be - gin \_\_\_\_\_ the Be - guine, \_\_\_\_\_

Solos on ABCDEF  
After solos, D.C. al Coda

⊕ *D*M<sup>7</sup> *G*<sup>7</sup><sub>SUS</sub>

When they be - gin \_\_\_\_\_ the Be -

*C*<sup>6</sup>

guine. \_\_\_\_\_



# AT LONG LAST LOVE

from YOU NEVER KNOW

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Words and Music by  
**COLE PORTER**

Slowly

C6 G7#5 Am Em/G FM7 A7  
 Is it an earth - quake or sim - ply a shock Is it the good tur - tle soup or mere - ly the  
 Dm7 G7 Dm6 A7 Fm6 G7 Dm7  
 mock. Is it a cock - tail, this feel - ing of joy. Or is what I feel the  
 G11 C G7 C6 G7 Am Em  
 real Mc - Coy? Is it for all time, or sim - ply a lark? Is it Gra -  
 Gm7 C7 C7#5 F6 D7 Fm6 Em7  
 na - da I see or on - ly As - bu - ry Park? It is a fan - cy not worth think - ing of,  
 A7b9 D7 G7 1 C Dm7 G7 2 C Fm6 C  
 or is it At Long Last Love. Is it an Love.

# ASHES TO ASHES

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Music by **JOE SAMPLE**

Moderately bright

Bbm9 Ab9sus Ebm9 Bbm9 Ab9sus Ab7sus9 Bbm9  
 Ab9sus BM9 Dm/Gb Db/Gb A/C B/F Bbm9 Ab9sus Ebm9 Bbm9  
 Bb13/Ab B13/Ab Db13/Ab Bbm9 Bbm9/Ab Gm7b5 C7#9(#5) Db/Gb Eb(add9)/G G7#5  
 Cm11 Fm6/9/C Dm11/C AbM7/C Gm7/C G7b9 Cm11  
 Fm6/9/C 1 Ab7sus Ab6 G7sus G6 F#7sus F#6 BM7 Bm7

# Anything Goes

Cole Porter

(from "Anything Goes")

Freely

(Verse)

CMI (Ab) CMI CMI G<sup>7</sup> CMI

Times have changed — And we've of - ten re - wound the clock —

Db Db Ab<sup>7</sup> Db G<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

Since the Pu - ri - tans got a shock — When they land - ed on Ply - mouth Rock. —

C<sup>7</sup> FMI C<sup>7</sup> FMI

If to - day — An - y shock they should try to stem, —

G<sup>7</sup> CMI G<sup>7</sup> CMI G D<sup>7</sup> G<sup>7</sup>

'Stead of land - ing on Ply - mouth Rock, — Ply - mouth Rock would land on them. —

(Medium) **A** (CMA<sup>7</sup> DMI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup>)

(G<sup>7</sup>)<sub>5</sub> C<sup>6</sup> % %

In old - en days a glimpse of stock - ing was looked on as some - thing shock -

(GMI<sup>7</sup> C<sup>9</sup>) (DMI<sup>7</sup> G<sup>9</sup><sub>SUS</sub>) C<sup>7</sup> F<sup>6</sup> Bb<sup>9</sup> C<sup>6</sup> (AMI<sup>7</sup>)

ing, Now heav - en knows. — An - y - thing goes. —

(CMA<sup>7</sup> DMI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup>) DMI<sup>7</sup> G<sup>7</sup> C<sup>6</sup> %

Good auth - ors too who once knew bet - ter words

(CMA<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>) C<sup>6</sup> C<sup>7</sup> F<sup>6</sup>

Now on - ly use four - let - ter words, writ - ing prose, —

(D<sup>MI</sup>7 B<sup>b9</sup> ) G<sup>9</sup><sub>SUS</sub> ) C<sup>6</sup> F<sup>#MI</sup>7 B<sup>7</sup>

An - y - thing goes. The world has gone

**B** E<sup>MA</sup>7 (C<sup>#7(b9)</sup>) F<sup>#MI</sup>7 B<sup>7</sup> (C<sup>MA9</sup>) E<sup>7</sup>

mad to - day And good's bad to - day, And black's white to - day, And day's

B<sup>7</sup> E<sup>MI</sup>7 (E<sup>MI</sup>7/D) A<sup>9</sup>

night to - day, When most guys to - day That wo - men prize to - day, Are just

(C<sup>#o7</sup> ) D<sup>MI</sup>7 G<sup>7</sup> ) (C<sup>MA</sup>7 D<sup>MI</sup>7 ) \* D<sup>MI</sup>9 C<sup>6</sup>

sil - ly gi - go - los. So though I'm not a

(E<sup>MI</sup>7 C<sup>6</sup> ) D<sup>MI</sup>7 C<sup>MA</sup>7 D<sup>MI</sup>7 G<sup>MI</sup>7 C<sup>9</sup> )

great ro - manc - er I know that {you're I'm} bound to an - swer when {I you} pro -

(F<sup>6</sup> ) F<sup>6</sup> (E<sup>MI</sup>7) D<sup>MI</sup>7 G<sup>9</sup><sub>SUS</sub> C<sup>6</sup> (A<sup>MI</sup>7 D<sup>MI</sup>7 G<sup>7</sup> )

pose, An - y - thing goes. (fine) (In)

Solo on AB  
After solos, D.S. al fine

\* Originally

(C<sup>#o7</sup> ) D<sup>MI</sup>9 (D<sup>MI</sup>7) G<sup>7</sup>

Sil - ly gi - go - los.

# All Through The Night

(from "Anything Goes")

Cole Porter

Medium

(Verse)

F FMI F FMI F FMI F FMI F FMI

The day — is my en - e-my, — The night — is my friend, For I'm al - ways

F FMI F FMI F FMI F FMI F FMI

so a - lone — Till the day draws — to an end, But when the sun goes down

F FMI Eb<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup> AbMA<sup>7</sup>/Eb Ab<sup>6</sup>/Eb Eb<sup>9</sup><sub>SUS</sub> Eb<sup>9</sup> AbMA<sup>7</sup>/Eb Ab<sup>6</sup>/Eb

And the moon comes through, To the mo - no - tone of the eve - ning's drone I'm

BbMI<sup>7</sup> FMI<sup>6</sup> GMI<sup>7(b5)</sup> C<sup>7</sup> FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

all a - lone — with you. —

(Medium) [A] FMA<sup>7</sup> (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> CMI<sup>7</sup> F<sup>7</sup> DMI<sup>7</sup> (D<sup>b</sup>7) CMI<sup>7</sup> F<sup>7(b9)</sup> BbMA<sup>7</sup>)

All — through the night — I de - light —

BbMI<sup>7</sup> Eb<sup>7(b9)</sup> AbMA<sup>7</sup> (AbMI<sup>7</sup> D<sup>b</sup>7) AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> GMI<sup>7(b5)</sup>

— in your love. — All — through the night —

C<sup>7(b9)</sup> F<sup>6</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>

— you're so close to me. —

[B] FMA<sup>7</sup> (DMI<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> CMI<sup>7</sup> F<sup>7</sup> DMI<sup>7</sup> (D<sup>b</sup>7) CMI<sup>7</sup> F<sup>7(b9)</sup> BbMA<sup>7</sup> BbMI<sup>7</sup> Eb<sup>7(b9)</sup>)

All — through the night — from a height — far a -

AbMA7 (G7(b9)) CMI7 BMI7 BMI6/9 BbMI7 (E7 E6) BbMI7(b5) Eb7(b9)

bove, \_\_\_\_\_ You \_\_\_\_\_ and your love \_\_\_\_\_ bring me

(G6/Ab Ab6) AbMA7 Ab6 GMI7(b5) C7(b9) FMI7 (DMI7(b5))

ec - sta - sy. \_\_\_\_\_ When dawn \_\_\_\_\_ comes to

GMI7(b5) C7 EbMI7 Ab7 BbMI7 (Ab) Db6

wak - en me, You're nev - er there at all. \_\_\_\_\_

GMI7(b5) C7(b9) FMI7 Eb DMI7(b5) G7(b9)

I know \_\_\_\_\_ you've for - sak - en me Till the shad - ows

GMI7(b5) C7(b9) FMA7 (DMI7 DbMI7 CMI7 F7) EMI7(b5) A7(b9) DMI7(Db7) CMI7 F7(b9)

fall. \_\_\_\_\_ But then \_\_\_\_\_ once a - gain \_\_\_\_\_ I can

BbMA7 BbMI7 Eb7 AMI7 D7(b5) D7

dream \_\_\_\_\_ I've the right \_\_\_\_\_ To be close to you

GMI7 C7(b9) F6 (D7(#9)) GMI7 C7(b9)

All through the night. **(fine)**

Solo on ABCD  
After solos, D.S. al fine

Jazz performers often alter the melody to

FMA7 EMI7(b5) A7(b9) DMI7 CMI7 F7(b9) BbMA7 or FMA7 EMI7(b5) A7(b9) DMI7 CMI7 F7(b9) BbMA7 (etc.)

These chords are less structured than the original changes. The melody fits this chart's chords with some liberty.

# All Of You

(Bill Evans' Version)

Cole Porter  
(As played by Bill Evans)

Medium

N.C. **A**  $D^bMA^7$   $CMA^7$   $A^bMA^7$   $(D^b9)$   $D^b9$  )  
 $G^7(b9\#5)$   $D^bMA^7$

$CMA^7$   $EMI^{7(b5)}$   $A^{7(b9\#5)}$   $EMI^{9(b5)}$   $A^{7(b9\#5)}$

$DMI^{9(b5)}$   $G^7(b9\#5)$   $EMI^{9(b5)}$   $A^{7(b9\#5)}$   $DMI^{9(b5)}$   $G^7(b9\#5)$

**B**  $D^bMA^7$   $CMA^7$   $A^bMA^7$   $(D^b9)$   $D^b9$  )  
 $G^7(b9\#5)$   $D^bMA^7$

$CMA^7$   $EMI^{7(b5)}$   $A^{7(b9\#5)}$   $DMI^7$   $(D\#o7)$   
 $B^{7(b9)}$

$EMI^{7(b5)}$   $A^{7(b9\#5)}$  **Head & solos**  $DMI^9$   $G^9(13)$   $C^{6/9}$

**Ending** (ad lib.) **(Vamp)**  $DMI^7$   $G^7$   $EMI^7$   $A^{7(b9\#5)}$  **(On cue)**  $DMI^7$   
**(Vamp till cue)**

$G^9_{sus}$   $G^7(13\#9)$   $C^6$  **(bass fill)**  $C^{13(\#9)}$   $C^{13}$

Note: Bill Evans does not play the original melody. The original melody has been altered here to better fit his changes.