

ORI DAGAN's COLE PORTER MASTER TUNELIST

- 01 - What is this Thing** (Brown arrangement - C for Ori)
- 02 - Love For Sale** (Brown arrangement - Bb maj for Ori)
- 03 - Under My Skin** (Brown arrangement - Bb maj for Ori)
- 04 - Let's Do It** (Brown arrangement - G maj for Ori)
- 05 - Night & Day** (Brown arrangement - C maj)
- 06 - You Do Something to Me** (C for Ori - Ori's provided chart)
- 07 - Every time I say goodbye** (Ab maj for Ori - Ori's provided chart)
- 08 - All Of You** (Eb for Ori -- standard Miles key so realbook chart)
- 09 - I Love You** (Ori's provided chart)
- 10 - Miss Otis Regrets** (standard key - Eb)
- 11 - I Get a Kick Out of You** (standard key - Eb)
- 12 - I love Paris** (standard key - C)
- 13 - It's D'Lovely** (Ori's provided chart)
- 14 - Just One of those Things** (Ori's provided chart)
- 15 - Anything goes** (Ori's provided chart)
- 16 - From This Moment On** (Ori's provided chart)
- 17 - Get Out of Town** (Ori's provided chart)
- 18 - You'd Be So Nice to Come Home To** (Ori's provided chart)
- 19 - You're The Top** (Ori's provided chart)

LEAD SHEET

What Is This Thing Called Love

BY: COLE PORTER
ARR. BROWMAN ALI

DRUMS 0++0++0++0++

Melody **A**

BASS

Dm7(b5) **G7(b9)** **Cmaj9**

B **Double-time swing**

Cm7 **F7** **Bbmaj7**

Walk

A^b7 **Dm7** **G7**

A **Gm7(b5)** **C7** **Fm9**

Dm7(b5) **G7(b9)** **Cmaj9**

BASS

Love For Sale

BY: COLE PORTER
ARR. BROWMAN ALI
(FOR ORI DAGAN)

The sheet music is written for bass in 4/4 time, featuring a key signature of two flats (Bb major). It consists of 53 measures, divided into sections A and B. Section A (measures 1-20) includes a first ending. Section B (measures 21-36) includes a second ending. Section A (measures 37-52) includes a third ending. The music features various chords and melodic lines with slurs and ties.

Measures 1-2: $B^b \text{maj}^9$ Fm^7

Measures 3-4: $B^b \text{maj}^9$ Fm^7

Section A (Measures 5-20):

- Measures 5-6: $E^b \text{maj}^7$ $B^b m^7$
- Measures 7-8: $E^b \text{maj}^7$ $B^b m^7$
- Measures 9-10: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 11-12: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 13-14: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 15-16: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 17-18: $Cm^7(b5)$ $F7(b9)$ $B^b m^6$
- Measures 19-20: $Cm^7(b5)$ $F7(b9)$ $B^b m^6$

Section B (Measures 21-36):

- Measures 21-22: $E^b m^7$ $A^b 7(b9)$ $D^b \text{maj}^9$ Fm^7 $B^b 7(b9)$
- Measures 23-24: $E^b m^7$ $A^b 7(b9)$ $D^b \text{maj}^9$ Fm^7 $B^b 7(b9)$
- Measures 25-26: $E^b m^7$ $A^b 7(b9)$ $D^b \text{maj}^9$ Fm^7 $B^b 7(b9)$
- Measures 27-28: Fm^7 B^9 $B^b 7$ $E^b m^6$
- Measures 29-30: Fm^7 B^9 $B^b 7$ $E^b m^6$
- Measures 31-32: $Gm^7(b5)$ $C7(b9)$ $Fm^7(b5)$ $B^b 7(b9)$
- Measures 33-34: $Gm^7(b5)$ $C7(b9)$ $Fm^7(b5)$ $B^b 7(b9)$
- Measures 35-36: $Gm^7(b5)$ $C7(b9)$ $Fm^7(b5)$ $B^b 7(b9)$

Section A (Measures 37-52):

- Measures 37-38: $E^b \text{maj}^7$ $B^b m^7$
- Measures 39-40: $E^b \text{maj}^7$ $B^b m^7$
- Measures 41-42: $E^b \text{maj}^7$ $B^b m^7$
- Measures 43-44: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 45-46: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 47-48: $E^b m^7$ $A^b 9$ $D^b \text{maj}^7$ $D^7(\#9)$ $G^b 9$
- Measures 49-50: $Cm^7(b5)$ $F7(b9)$ $B^b m^6$
- Measures 51-52: $Cm^7(b5)$ $F7(b9)$ $B^b m^6$

BASS

I've Got You Under My Skin

BY: COLE PORTER
ARR. BROWNMAN ALI
(FOR ORI DAGAN)

Partido Alto

Intro

Chords: Cm7, F9, Cm7, F9, Cm7, F9, Cm7, F9

A Partido Alto

Chords: Cm7, F9, Bbmaj7, Dm7, G7(b9), Cm7, F9, Bbmaj7, Dm7, G7(b9), Cm7, F9, Bbmaj7, Dm7, G7(b9), Cm7, F9, Bbmaj7, Dm7, G7(b9)

B

Chords: Cm7, F9, Bbmaj7, Dm7, G7(b9), Cm7(b5), F7(b9), Bbmaj7, Am7, D9, Gmaj7, Cm7, F9, Bbmaj7

C Samb

Chords: Cm7, F7sus4, Bbmaj7, G7(b9), Cm7, F7sus4, Dm7, C#7, Cm7, F7

D

Chords: Gm7, Cm7, F7, Bbmaj7, Gm7, Cm7, F9, Bbmaj7, Fm7, Bb7, Ebmaj7, Ab7, Bbmaj7, Dm7(b5), G7(b9), Cm9, F9, Bbmaj7, Dm7, C7(b9)

LEAD SHEET

Let's Do It

rubato - let voice lead

COMPOSED & ARRANGED BY :
COLE PORTER

Verse

5

G⁶ D⁷ G D⁷ G G+ Em G+ G D+

Em D⁷ G D⁷ G G+ Em G+ G Bm⁷(^b5) D⁷(^b9)

C⁶ Cm⁶ A⁷ D⁷ G Gdim⁷ D⁷ D⁺

Band In G G⁷ C Cm G Bass walk

13 and that's why

A1 Shots

G⁶ A^bdim⁷ Am Bm Cm⁶

Bm⁷ E⁷(^b9) Am⁷ D⁷ B⁷([#]5) E⁷(^b9) A⁹ C⁷([#]5)

A2

G⁶ A^bdim⁷ Am Bm Cm⁶

Bm⁷ E⁷(^b9) Am⁷ D⁷ B⁷([#]5) E⁷(^b9) A⁹ C⁷([#]5)

B

29 Em⁶ C⁹ Am⁶ Bm⁷ Dm⁷(^b5) G⁷(^b9)

33 C⁶ Cm⁷ F⁷ B^b6 Am⁷ D⁷([#]5)

A3

37 G⁶ A^bdim⁷ Am⁷ D⁷ G⁶ G⁷ C⁷

41 G⁶/B Em⁷ Am⁷ D⁷ G⁶ E⁷([#]5) Am⁷ D⁷([#]5)

OUT

45 Bm E⁷([#]5) Am⁷ D⁷([#]5) Bm E⁷([#]5) Am⁷ D⁷([#]5) G G

49

BASS

Night And Day

BY COLE PORTER
ARR. BROWNMAN ALI

Perc cues. **A1** Dm7(♭5) G7 Cmaj7

Dm7(♭5) G7 Cmaj7 play!

F#m7(♭5) Fm7 Em7 E♭dim7

10 Dm7 G7 Cmaj7

14 **A2** Dm7(♭5) G7 Cmaj7

18 Dm7(♭5) G7 Cmaj7

22 F#m7(♭5) Fm7 Em7 E♭dim7

26 Dm7 G7 Cmaj7 B♭7

30 **B** E♭maj7 D♭maj7 Cmaj7

34 E♭maj7 D♭maj7 Cmaj7

38 F#m7(♭5) Fm7 Em7 E♭dim7

42 Dm9 G7 Cmaj9 Dm7 G7

46

BASS SOLOS

C Dm7(b5) G7 Cmaj7

54 Dm7(b5) G7 Cmaj7

58 C13(#11)/F# Ebmaj7/F Dmaj7(+5)/E Eb dim7

Dm7 G7 Cmaj7

On⁶²cue **D** C13(#11)/F# Ebmaj7/F Dmaj7(+5)/E Eb dim7

70 C13(#11)/F# Ebmaj7/F Dmaj7(+5)/E Eb dim7

74 Ebmaj7/F Dmaj7(+5)/E Eb dim7

C13(#11)/F# Ebmaj7/F Dmaj7(+5)/E Eb dim7 (Bb7)

On⁷⁸ Cue **E** Ebmaj7 Dbmaj7 Cmaj7

82 Ebmaj7 Dbmaj7 Cmaj7

86 F#m7(b5) Fm7 Em7 Eb dim7

90 Dm9 G7 Cmaj9 Dm7 G7

VAMP **F** Dm7 G7 Em7(b5) A7(b9)

98

You Do Something To Me

Cole Porter

(Medium Up Swing)

A

4/4 | C₆ |

B₇ |

C₆ |

∴ |

C₆ |

E₋₇ A_{7b9} | D₋₇ |

G₇ A_{7b9} |

D₋₇ |

A_{7b9} |

D₋₇ |

A_{7b9} |

D₇ |

∴ |

D₋₇ |

G₇ ||

B

E₋₇ |

E^b_{o7} |

D₋₇ |

D^b_{o7} |

E^b₋₇ A^b₇ |

D₋₇ G₇ |

E^b₋₇ A^b₇ |

D₋₇ G₇ ||

C

C₆ |

B₇ |

C₆ |

E₋₇ A₇ |

D₇ |

G₇ |

C₆ |

D₋₇ G₇ ||

Ev'ry Time We Say Goodbye

Cole Porter

(Ballad)

A

4/4 | $A_{\Delta 7}^b$ $A_{\Delta 7}^b$ | A_{Δ}^b A_7^b D_{Δ}^b D_{-7}^b | C_{-7} F_7 | B_{-7}^b E_7^b |

| $A_{\Delta 7}^b$ D_7^b | C_{-7} F_{-7} E_{-7} | E_{-7}^b A_7^b | D_{-7}^b G_7^b |

| C_{-7} B_7 | B_{-7}^b E_7^b | E_{-7}^b A_7^b | $D_{\Delta 7}^b$ |

| D_{-7}^b G_7^b | C_{-7} F_7 | $B_{7\#11}$ | B_{-7}^b E_7^b ||

B

| $A_{\Delta 7}^b$ $A_{\Delta 7}^b$ | A_{Δ}^b A_7^b D_{Δ}^b D_{-7}^b | C_{-7} F_7 | B_{-7}^b E_7^b |

| $A_{\Delta 7}^b$ D_7^b | C_{-7} F_{-7} E_{-7} | E_{-7}^b A_7^b | $D_{\Delta 7}^b$ G_7^b |

| C_{-7} B_7 | B_{-7}^b E_7^b | E_{-7}^b A_7^b | $D_{\Delta 7}^b$ G_7^b |

| C_7 F_7 | B_{-7}^b E_7^b | A_6^b A_6^b | A_6^b A_6^b ||

(Guitar)

ALL OF YOU

- COLE PORTER

Ab-6 Ebmaj7 F-7 b5 Bb7 b9

Ab-6 Ebmaj7 F-7 b5 Bb7

Eb6/G Gb0 F-7 Bb7

Ebmaj7 D7 G-7 b5 / Db C7 F-7 Bb7

Ab-6 Ebmaj7 F-7 (b5) Bb7 b9

Ab-6 Ebmaj7 G-7 C7

Abmaj7 A-7 b5 D7 b9 G-7 C7 (b9-1 / 4-3)

F-7 C7 F-7 Bb7 Eb6 F-7

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD" (FINE)
 "MCCOM TYNER AT NEWPORT"

I Love You

Cole Porter

(Medium Up Swing)

A

4/4 | **D_{ø7}** |

G_{7b9} |

C_{Δ7} |

∕.

| **D₋₇** |

| **G₇** |

| **C_{Δ7}** |

∕.

| **D_{ø7}** |

| **G_{7b9}** |

| **C_{Δ7}** |

| **F[#]₋₇ B₇** |

| **E_{Δ7}** |

| **F[#]₋₇ B₇** |

| **E_{Δ7}** |

∕.

B

|| **D₋₇** |

| **G₇** |

| **C_{Δ7}** |

∕.

| **E_{ø7}** |

| **A_{7b9}** |

| **D₋₇** |

| **G₇** |

| **D_{ø7}** |

| **G_{7b9}** |

| **C_{Δ7}** |

| **E_{ø7} A_{7b9}** |

| **D₇** |

| **G₇** |

| **C₆** |

∕.

Miss Otis Regrets

(She's Unable To Lunch Today)

(from "Hi Diddle Diddle")

Cole Porter

Ballad or Medium *

(Bb7) **A** **E^bMA⁷** **(CMI⁷)** **FMI⁷** **Bb⁷** **E^b6**

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

FMI⁷ **Bb⁷** **E^bMA⁷** **(FMI⁷)** **GMI⁷** **C⁷(#5)**

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

FMI⁷ **Bb⁷** **(E^b_{SUS})** **E^bMA⁷** **BbMI⁷** **E^b7**

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

A^bMA⁷ **(GMI⁷)** **Bb⁹_{SUS}** **E^bMA⁷** **E^bMA⁷** **E^b7** **Db⁹** **Ab⁶**

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

E^bMA⁷ **CMI⁷** **FMI⁹** **(Db⁹)** **Bb⁷** **E^b** **FMI⁷** **Bb⁷**

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

B **E^bMA⁷** **(CMI⁷)** **FMI⁷** **Bb⁷** **E^b6**

woke up and found that her dream of love was the gone,
mob came and got her and dragged her from the jail,

FMI⁷ **Bb⁷** **E^bMA⁷** **(FMI⁷)** **GMI⁷** **C⁷(#5)**

Ma - dam, ___ She ran to the man who had led her so far a -
Ma - dam, ___ They strung her up - on the old wil - low a - cross the

FMI⁷ **Bb⁷** **(E^b_{SUS})** **E^bMA⁷**

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.

I Get A Kick Out Of You

(from "Anything Goes")

Cole Porter

(verse only)

Freely

(Verse) $E_b^{6/9}$ F_{MI}^7 B_b^7 $E_b^{6/9}$ F_{MI}^7 B_b^7 E_b^{MA7}

Mysto - ry is much too sad to be told, But prac - tic-'ly ev - 'ry-thing -

F_{MI}^7 B_b^7 $E_b^{6/9}$ F_{MI}^7 B_b^7 $E_b^{6/9}$ F_{MI}^7 B_b^7

leaves me to - tal - ly cold. The on - ly ex - cep-tion I know is the

$G_{MA}^7 (E_{MI}^7)$ A_{MI}^7 D^7 $G_{MA}^7 (E_{MI}^7)$ A_{MI}^7 $D^{7(b9)}$ G_{MI}^7

case When I'm out on a qui-et spree Fight-ing vain-ly the old en-nui,

(Optional Tempo, Medium)
(E_b^6 $C^{7(b9)}$)

C^7 F_{MI}^7 B_b^7 E_b^6 $C^{7(\#5)}$ F^9 $B_b^{7(\#5)}$

And I sud-den-ly turn and see your fab - u - lous face.

(chorus on next page)

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 variety of chords including Fmi7, Bb7, Eb, Db7, C7, G+7, Gmi7, and Bbmi7. It includes melodic lines with slurs and triplets, and a bass line with triplets and a final Bbmi7 chord.

- 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. 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)
- Staff 3: F^7 (Chords: F , F , F)
- Staff 4: F_{mi}^7 (Chords: F , F , F)
- Staff 5: F_{mi}^7 (Chords: F , F , F)
- Staff 6: F_{mi}^7 (Chords: F , F , F)
- Staff 7: F_{mi}^7 (Chords: F , F , F)
- Staff 8: F_{mi}^7 (Chords: F , F , F)

The chord symbols for the second system are: Bb^7 , G^7 , C^7 . The chord symbols for the third system are: B^7 , Bb^7 (C^7). The chord symbols for the fourth system are: G^7 , C^7 . The chord symbols for the fifth system are: Bb^7 , Eb , G^7 , C_{mi}^7 . The chord symbols for the sixth system are: Bb^7 , Ab^7 , G^7 , C^7 . The chord symbols for the seventh system are: Bb^7 , Eb (Ab^7), $G\phi^7$, C^7 .

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

Below the title, there are several empty musical staves.

I Love Paris

Freely

Cole Porter

(Verse) (G¹³)

C

F⁶

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

D_MI⁷

G⁹

C

blue or grey be her skies, Wheth - er

E_MI^{7(b5)}

A⁷

A_MI⁷

D⁷

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

D_MI^{7(b5)}

G¹³

C

G^{7(b9)}

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

(Medium 2 Beat *)

A

C_MI⁶

I love Par - is in the spring - time.

(D_MI^{7(b5)})

G^{7(b9)})

C_MI⁶

G^{7(b9)}

I love Par - is in the fall.

(D_MI^{7(b5)})

G^{7(b9)}

D_MI^{7(b5)}

G^{7(b9)})

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 $(A^7) E_{b^o}^7$ $D_{MI}^{7(11)}$ G^7

every moment of the year.

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

$(F\#^o7)$ $C^6(\#G)$ $(E_{MI}^7 A^7)$

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)

IT'S DE-LOVELY!

Cole Porter
© 1936

Verse:

FEEL A SUDDEN URGE TO SING THE KIND OF DITTY THAT IN-
VOKES THE SPRING SO CON-TROL YOUR DESIRE TO O CURSE WAKE I CRUCIFY THE
VERSE! THIS VERSE I'VE STARTED SEEMS TO ME THE TIN PAN-TI-THESIS OF
MELODY... SO TO SPARE YOU ALL THE PAIN.. I'LL SKIP THE DARN THING AND SING THE REFRAIN!

Chords: Eb, Eb7, AbΔ7, (Fm7), Fm7, Bb7, Eb6, Eb6/G, Gb07, Bb7/F, Bb7, Abm6/Cb, Bb7(13), EbΔ7, Fm7, Bb7, Eb, Eb7, AbΔ7, (Fm7), Fm7, Bb7, Eb6, Cm7, F7, Dm(b5), G7, Cm7, F7sus4-3, Bbsus4-3

(Medium Swing)

It's De-lovely

Cole Porter

A

4/4 | E^b | E^b_+ | E^b_6 | $E^b_{\Delta 7}$ |

| E^b_6 | E_{o7} | F_{-7} | $G_{\emptyset 7}$ C_{7b9} |

| F_- | F_{-b6} | F_{-6} | B^b_7 |

| F_{-7} | G^b_{o7} | E^b_6 | F_{-7} B^b_7 ||

B

|| B^b_{-7} E^b_7 | B^b_{-7} E^b_7 | $A^b_{\Delta 7}$ B^b_{-7} B_{-7} | C_{-7} B^b_{-7} $A^b_{\Delta 7}$ |

| A^b_{-6} | ./. | B^b_7 | B^b_{7sus} B^b_7 ||

A

|| E^b | E^b_+ | E^b_6 | $E^b_{\Delta 7}$ |

| E^b | $E^b_{\Delta 7}$ | $G_{\emptyset 7}$ | C_{7b9} |

| F_{-7} B^b_7 | F_{-7} B^b_7 | E^b_6 | F_{-7} B^b_7 ||

C/ Just One Of Those Things

COLE PORTER

VERSE

As for O THY PARK HER ONCE SAID TO HER
SOY FRIEND "FARE THEE WELL." AS CO
LUM BUS AN NOUNCED WHEN HE KNEW HE WAS BOUNCED "IT WAS
SWELL. IS A BELLE, SWELL." AS
E LARD SAID TO EL O ISE.
DON'T FOR GET TO DROP A LINE TO ME PLEASE." AS
JULI ET CRIED IN HER RO MEO'S EAR
RO MEO WHY NOT FACE THE FACT MY DEAR?" IT WAS

JUST ONE OF THOSE THINGS

2

A

55 JUST ONE OF THOSE THINGS

AM7 BM7(b9) E7(b9)

C7 FM7(b5) FM6

Detailed description: This block contains the first musical staff of the piece. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of half notes with a slur over the first four notes and another slur over the last two notes. The lyrics are 'JUST ONE OF THOSE THINGS'. Handwritten guitar chords are placed above and below the staff.

57 JUST ONE OF THOSE CRAZY FLINGS

EM7 Eb9 DM7 G7

Detailed description: This block contains the second musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'ONE OF THOSE CRAZY FLINGS'. Handwritten guitar chords are placed above and below the staff.

41 ONE OF THOSE BELLS THAT NOW AND THEN RINGS

C9 C#DIM7 G7 BM7(b5) E7(b9)

Detailed description: This block contains the third musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'ONE OF THOSE BELLS THAT NOW AND THEN RINGS'. Handwritten guitar chords are placed above and below the staff.

45 JUST ONE OF THOSE THINGS. IT WAS

AM7 BM7(b5) E7(b9)

Detailed description: This block contains the fourth musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'JUST ONE OF THOSE THINGS. IT WAS'. Handwritten guitar chords are placed above and below the staff.

A

49 JUST ONE OF THOSE NIGHTS

C7 FM6

Detailed description: This block contains the fifth musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'JUST ONE OF THOSE NIGHTS'. Handwritten guitar chords are placed above and below the staff.

55 JUST ONE OF THOSE FABULOUS FLIGHTS

EM7 Eb9 DM7 G7

Detailed description: This block contains the sixth musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'JUST ONE OF THOSE FABULOUS FLIGHTS'. Handwritten guitar chords are placed above and below the staff.

57 TRIP TO THE MOON ON GOSAMMER WINGS

C9 C#DIM7 CM7 F7

Detailed description: This block contains the seventh musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'TRIP TO THE MOON ON GOSAMMER WINGS'. Handwritten guitar chords are placed above and below the staff.

61 JUST ONE OF THOSE THINGS. IT WE'D

Detailed description: This block contains the eighth musical staff. The melody continues with half notes, slurred in pairs. The lyrics are 'JUST ONE OF THOSE THINGS. IT WE'D'. Handwritten guitar chords are placed above and below the staff.

JUST ONE OF THOSE THINGS

3 **BbMA7** **C#M7** **F7**

85 THOUGHT A SIT _____ OF THE END OF IT _____ WHEN WE

BbMA7 **AM7** **D7**

89 START ED PAINT _____ ING THE TOWN. _____ WE'D HAVE

G6 **C#M7(b5)** **CM6**

93 BEEN A WARE _____ THAT OUR LOVE AF FAIR _____ WAS TOO

BM7 **BbDM7** **AM7** **BM7(b5)** **E7(b9)**

97 HOT NOT _____ TO COOL DOWN. _____ SO GOOD

AM7 **BM7(b5)** **E7(b9)**

101 EYE DEAR _____ AND A MEN. _____

C7 **F#DM7** **F#M6**

105 HERE'S HOP _____ ING WE MEET NOW AND THEN _____ IT WAS

EM7 **A7** **DM7** **G7sus4** **G13(b9)**

109 GREAT FUN _____ BUT IT WAS JUST ONE _____ OF THOSE

C9 **BM7(b5)** **E7(b9)**

113 THINGS. _____ IT WAS

C9

117 THINGS. _____

C9

Anything Goes

Cole Porter

(Medium Swing)

A $A_{\Delta 7}^b$ B_{-7}^b

$\frac{4}{4}$ A_6^b

C_{-7} B_{-7}^b

\cdot / \cdot

$A_{\Delta 7}^b$ B_{-7}^b

\cdot / \cdot

E_{-7}^b A_9^b

A_7^b

D_6^b

B_{-7}^b E_{9sus}^b

G_9^b

1.

A_6^b F_{-7}

B_{-7}^b E_7^b

2.

A_6^b

D_{-7} G_7

B

$C_{\Delta 7}$ A_{7b9}

D_{-7} G_7

$A_{\Delta 9}^b$

C_7

G_7

C_{-7}

C_{-7} B_b

F_9

$A_{\emptyset 7}$

B_{-9}^b

B_{-7}^b E_7^b

E_7^b

C $A_{\Delta 7}^b$ B_{-7}^b

A_6^b

C_{-7} B_{-7}^b

\cdot / \cdot

$A_{\Delta 7}^b$ B_{-7}^b

\cdot / \cdot

E_{-7}^b A_9^b

A_7^b

D_6^b C_{-7}

G_9^b

B_{-7}^b E_{9sus}^b

A_6^b F_{-7}

B_{-7}^b E_7^b

(Up Tempo Swing)

From This Moment On

Cole Porter

A

$\frac{4}{4}$ D ₋₆	∕.	E _{∅7}	A _{7♭9}
G ₋₆ ∕ _D	D ₋₆	C ₋₇	F ₇
B _{Δ7} [♭]	∕.	E ₇ [♭]	∕.
F ₆	∕.	E _{∅7}	A _{7♭9}
		1.	
		C ₋₇	F ₇

B

B _{Δ7} [♭]	∕.	E ₇ [♭]	∕.
F ₆	∕.	A ₋₇	D ₇
C ₆	A _{7♭9}	D ₋₇	G ₇
C ₇	∕.	∕.	C ₇ A _{7♭9}
		D.C. al 3rd Ending	

3.

A _{∅7}	D ₇	G ₇	C ₇	F ₆	∕.
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Get Out Of Town

Cole Porter

(Medium Swing)

A

4/4
D-6

/.

G7
D-6

/.

D-6

/.

D-7
A \emptyset 7

D-7
C
D7 \flat 9

B \emptyset 7
G-7

B \flat 7
C7

A-7
F Δ 7

A \flat 7
B \flat 7

G-7
B \emptyset 7

B \emptyset 7 E7
E7 \flat 9

E \emptyset 7

A7 \flat 9

B D-6
D Δ 7

/.

G7
D-6

/.

D-6

/.

A \emptyset 7

D7 \flat 9

G-7

B \flat -7 E \flat 7

F Δ 7 B \flat 7

A \emptyset 7 D7 \flat 9

G-7

G \emptyset 7 C7 \flat 9 F6

E \emptyset 7 A7 \flat 9

You'd Be So Nice To Come Home To

Cole Porter

(Medium Up Swing)

A

4/4 | **F₋₇** | **G_{ø7} C_{7b9}** | **F₋₇ C_{7b9}** | **F₋₇** |

| **E^b₋₇** | **A^b₇** | **D^b_{Δ7}** | **/.** ||

B

| **G_{ø7}** | **C₇** | **F₋₇** | **/.** |

| **D_{ø7}** | **G_{7b9}** | **G_{ø7}** | **C_{7b9}** ||

A

| **F₋₇** | **G_{ø7} C_{7b9}** | **F₋₇ C_{7b9}** | **F₋₇** |

| **E^b₋₇** | **A^b₇** | **D^b_{Δ7}** | **/.** ||

D

| **D_{ø7}** | **A^b₆** | **E_{ø7}** | **F₋** |

| **B^b₇ E₇** | **E^b₇** | **A^b₆** | **G_{ø7} C_{7b9}** ||

You're The Top

Cole Porter

(Medium Swing)

V

4/4 **B^b_{Δ7} B_{o7} | C₋₇ F₇ | D₋₇ D^b_{o7} | D₋₇ G₇ |**
C₋₇ | C₋₇ F₇ | B^b_{Δ7} | C₋₇ F₇ |
B^b_{Δ7} B_{o7} | C₋₇ F₇ | B^b_{Δ7} | E₋₇ A₇ |
D₋₇ A_{7b9} | D₋₇ A_{7b9} | F₇ | F₇ F_{7#5} ||

A

B^b₆ | / / B_{o7} | C₋₇ | F₇ |
G₋ G_{-Δ7} | G₋₇ G₋₆ | A_{∅7} | D_{7b9} ||

B

E^b_{Δ7} D₋₇ | C₋₇ F₇ | B^b₆ | E_{∅7} |
A_{7#5} D₉ | G_{9#5} C₁₃ | C₋₇ | F₇ |
F₋₇ | B^b₇ ||

C

E^b_{Δ7} D₋₇ | C₋₇ D₋₇ | E^b_{Δ7} G_{7b9} | C₁₃ |
C₋₇ | F_{9sus} | B^b₆ | C₋₇ F_{7b9} |
/.