

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

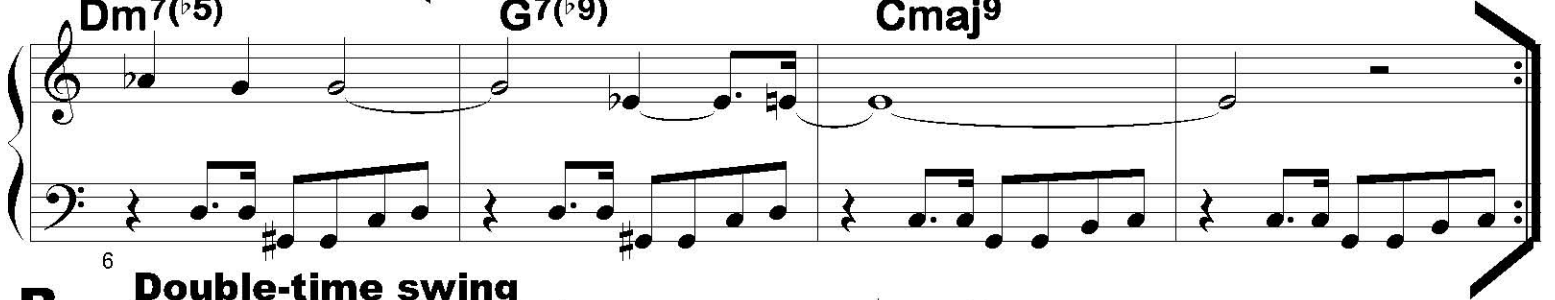


♩ = 150

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



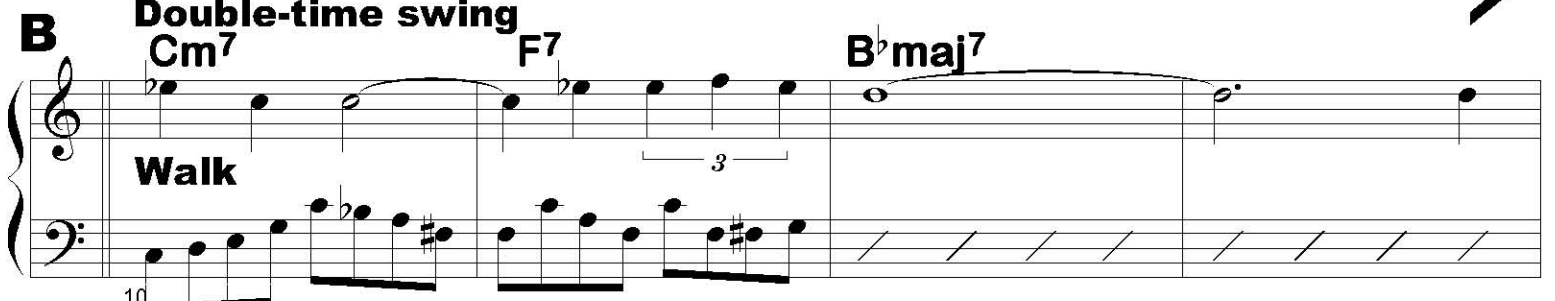
Dm7(b5) **G7(b9)** **Cmaj9**



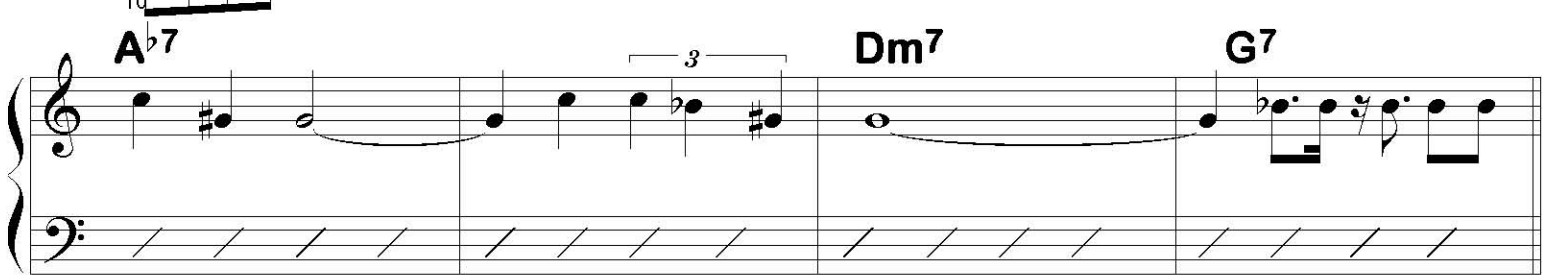
B **Double-time swing**

Cm7 **F7** **Bbmaj7**

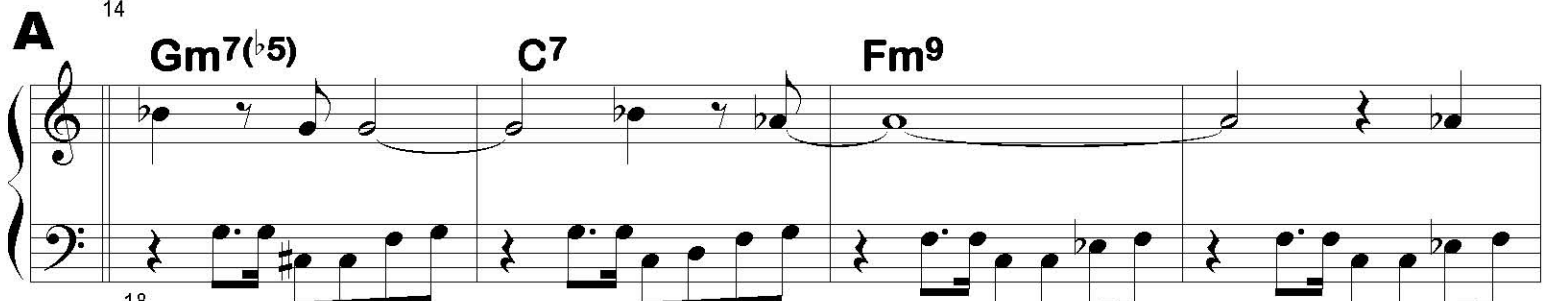
Walk



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



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



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



LEAD SHEET

Love For Sale

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

Intro $B^{\flat}maj^9$ Fm^7

A 5 $E^{\flat}maj^7$ $B^{\flat}m^7$
13 $E^{\flat}m^7$ $A^{\flat}9$ $D^{\flat}maj^7$ $D^{\flat}7(\#9)$ $G^{\flat}9$
17 $Cm^7(\flat 5)$ $F7(\flat 9)$ $B^{\flat}m^6$

B 21 $E^{\flat}m^7$ $A^{\flat}7(\flat 9)$ $D^{\flat}maj^9$ Fm^7 $B^{\flat}7(\flat 9)$
25 $E^{\flat}m^7$ $A^{\flat}7(\flat 9)$ $D^{\flat}maj^9$
29 Fm^7 $B^{\flat}9$ $B^{\flat}7$ $E^{\flat}m^6$
33 $Gm^7(\flat 5)$ $C7(\flat 9)$ $Fm^7(\flat 5)$ $B^{\flat}7(\flat 9)$
37 $E^{\flat}maj^7$ $B^{\flat}m^7$
45 $E^{\flat}m^7$ $A^{\flat}9$ $D^{\flat}maj^7$ $D^{\flat}7(\#9)$ $G^{\flat}9$
49 $Cm^7(\flat 5)$ $F7(\flat 9)$ $B^{\flat}m^6$

LEAD SHEET

I've Got You Under My Skin

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

Partido Alto

Intro Cm7

F9

Cm7

F9

Cm7

F9

Cm7

F9

A Partido Alto

5 Cm7

F9

B^bmaj7

Dm7

G7(b9)

Cm7

F9

B^bmaj7

Dm7

G7(b9)

13 Cm7

F9

B^bmaj7

Dm7

G7(b9)

17 Cm7

F9

B^bmaj7

Dm7

G7(b9)

B

21 Cm7

F9

B^bmaj7

Dm7

G7(b9)

25 Cm7(b5)

F7(b9)

B^bmaj7

29 Am7

D9

Gmaj7

33 Cm7

F9

B^bmaj7

C

Samb

37 Cm7

F7sus4

B^bmaj7

G7(b9)

41 Cm7

F7sus4

Dm7

C#7

Cm7

F7

D

45 Gm7

Cm7

F7

B^bmaj7

Gm7

49 Cm7

F9

B^bmaj7

Fm7

B^b7

53 E^bmaj7

A^b7

B^bmaj7

Dm7(b5)

G7(b9)

57 Cm9

F9

B^bmaj7

Dm7

C7(b9)

61

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

KEYS

Night And Day

BY COLE PORTER
ARR. BROWNMAN ALI

Perc cues. **A1** Dm7(♭5) G7 Cmaj7

The score is written in 4/4 time and consists of ten staves of music. The first staff shows percussive cues for measures 1-4. The second staff continues the percussive cues with triplets and includes the instruction 'play!' at the end. The third staff begins the chordal accompaniment in treble clef, starting at measure 10. The fourth staff is marked 'PARTIDO ALTO' and 'A2', starting at measure 14. The fifth staff starts at measure 18. The sixth staff starts at measure 22. The seventh staff starts at measure 26. The eighth staff is marked 'SAMBA' and 'B', starting at measure 30. The ninth staff starts at measure 34. The tenth staff starts at measure 42. The final staff starts at measure 46. Chord progressions are indicated above the notes: Dm7(♭5), G7, Cmaj7, F#m7(♭5), Fm7, Em7, E♭dim7, Dm7, G7, Cmaj7, B♭7, D♭maj7, D♯maj7, E♭maj7, D♯maj7, Cmaj7, F#m7(♭5), Fm7, Em7, E♭dim7, Dm9, G7, Cmaj9, Dm7, G7.

KEYS

PARTIDO ALTO

The musical score is organized into several systems, each with a key signature and a section label:

- System 1 (C Major):** Labeled "PARTIDO ALTO". It contains measures 54-57. Chords include Dm7(b5), G7, and Cmaj7.
- System 2 (C Major):** Labeled "PARTIDO ALTO". It contains measures 58-61. Chords include Dm7(b5), G7, Cmaj7, C13(#11)/F#, Ebmaj7/F, Dmaj7(+5)/E, and Eb dim7.
- System 3 (C Major):** Labeled "PARTIDO ALTO". It contains measures 62-65. Chords include Dm7, G7, Cmaj7, C13(#11)/F#, Ebmaj7/F, Dmaj7(+5)/E, and Eb dim7.
- System 4 (D Major):** Labeled "On Cue". It contains measures 66-69. Chords include C13(#11)/F#, Ebmaj7/F, Dmaj7(+5)/E, and Eb dim7.
- System 5 (D Major):** Labeled "On Cue". It contains measures 70-73. Chords include C13(#11)/F#, Ebmaj7/F, Dmaj7(+5)/E, and Eb dim7.
- System 6 (D Major):** Labeled "On Cue". It contains measures 74-77. Chords include C13(#11)/F#, Ebmaj7/F, Dmaj7(+5)/E, Eb dim7, and (Bb7).
- System 7 (E Major):** Labeled "On Cue SAMBA". It contains measures 78-81. Chords include Ebmaj7, Dbmaj7, and Cmaj7.
- System 8 (E Major):** Labeled "On Cue SAMBA". It contains measures 82-85. Chords include Ebmaj7, Dbmaj7, and Cmaj7.
- System 9 (E Major):** Labeled "On Cue SAMBA". It contains measures 86-89. Chords include F#m7(b5), Fm7, Em7, and Eb dim7.
- System 10 (E Major):** Labeled "On Cue SAMBA". It contains measures 90-93. Chords include Dm9, G7, Cmaj9, Dm7, and G7.
- System 11 (F Major):** Labeled "VAMP". It contains measures 94-97. Chords include Dm7, G7, Em7(b5), and A7(b9).

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)
 "M'COM 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** **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,
mob came and got her and dragged her from the jail,

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

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

B^bMI^7 E^b7 A^bMA^7 $(GMI^7$ $B^b9_{sus})$

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

$(E^bMA^7$ E^bMA^7 E^b7 Db^9 A^b6 E^bMA^7 CMI^7)

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

FMI^9 (Db^9) B^b7 E^b $1. + Solos$ FMI^7 B^b7 $Last x$ 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) $E^b6/9$ FMI^7 Bb^7 $E^b6/9$ FMI^7 Bb^7 E^bMA^7

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

FMI^7 Bb^7 $E^b6/9$ FMI^7 Bb^7 $E^b6/9$ FMI^7 Bb^7

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

GMA^7 (E^bMI^7) AMI^7 D^7 GMA^7 (E^bMI^7) AMI^7 $D^7(b9)$ GMI^7

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

(Optional Tempo, Medium)
(E^b6 $C^7(b9)$)

C^7 FMI^7 Bb^7 E^b6 $C^7(\#5)$ F^9 $Bb^7(\#5)$

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

(chorus on next page)

158.

(MED. LP)

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, including Fmi7, Bb7, Eb, Db7, C7, G+7, Gmi7, and Bbmi7. The score concludes with a double bar line on the final staff.

- I GET A KICK PG 2 -

Handwritten musical notation for the piece "I Get a Kick" (Page 2). The notation consists of eight staves, each with a key signature and a set of notes. The key signatures are: Bbmi7, FMaj7, F7, Fmi7, Fmi7, Fmi7, Fmi7, and Fmi7. The notes are written in a rhythmic pattern, often with slurs and accents. Above the notes, there are various chord symbols: Bbmi7, G+7, C+7, FMaj7, G+7, C7, F7, B7, Bb7 (C7), Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7, Eb, G7, Cmi7, Fmi7, Bb7, Ab7, G7, C7, Fmi7, Bb7, Eb (Ab7), G7, C7, and Fmi7, Bb7, Eb (Ab7), G7, C7. The notation is written in a style typical of a musician's sketch or a personal manuscript.

TEDDY WILSON "TEDDY WILSON IN TOKYO"

Four empty musical staves at the bottom of the page, intended for further notation or a second system of the piece.

I Love Paris

Freely

Cole Porter

(Verse) (G¹³)

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 $(E_{MI}^7 A^7)$

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

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.

IT'S DE-LOVELY!

Cole Porter
© 1936

Verse:

FEEL A SUDDEN URGE TO SING THE KIND OF DITTY THAT INVOKES THE SPRING SO CONTROL YOUR DESIRE TO CURSE WHILE 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!

(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
FRIEND "FARE THEE WELL." AS CO
ULD SHE ANNOUNCED 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

57 JUST ONE OF THOSE CRAZY FLINGS

41 ONE OF THOSE BELLS THAT NOW AND THEN RINGS

45 JUST ONE OF THOSE THINGS. IT WAS

A

49 JUST ONE OF THOSE NIGHTS

55 JUST ONE OF THOSE FABULOUS FLIGHTS

57 TRIP TO THE MOON ON GOSAMMER WINGS

61 JUST ONE OF THOSE THINGS. IT WED

AM7 BM7(b9) E7(b9)
 C7 FM7(b5) FM6
 EM7 Eb9 DM7 G7
 C9 C#DIM7 G7 BM7(b5) E7(b9)
 AM7 BM7(b5) E7(b9)
 C7 FM6
 EM7 Eb9 DM7 G7
 C9 C#DIM7 CM7 F7
 C7

JUST ONE OF THOSE THINGS

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

65 **B** **BbMA7** THOUGHT A SIT _____ OF THE END OF IT _____ WHEN WE

69 **G6** START ED PAINT _____ ING THE **C#M7(b5)** TOWN. _____ WE'D HAVE

73 **Bm7** BEEN A WARE **BbDm7** THAT OUR LOVE **Am7** AS FAIR _____ WAS **Bm7(b5)** **E7(b9)** TOO

77 **Am7** HOT NOT _____ TO COOL DOWN. _____ SO GOOD

81 **C7** EYE DEAR _____ AND A **F#Dm7** MEN. _____ **Fm6**

85 **Em7** HERE'S HOP _____ ING WE MEET NOW AND THEN _____ IT WAS **Am7** **G7sus4** **G13(b9)**

89 **C9** GREAT FUN _____ BUT IT WAS JUST ONE _____ OF THOSE

95 **C9** THINGS. _____ IT WAS

97 THINGS. _____

Detailed description: This is a handwritten musical score for the song 'Just One of Those Things'. It is written in treble clef with a 3/4 time signature. The score is divided into two systems, B and C. System B contains measures 65 through 84, and System C contains measures 85 through 97. The lyrics are written below the notes, with some words underlined. Handwritten guitar chords are written above the notes. The chords include BbMA7, C#M7, F7, BbMA7, G6, C#M7(b5), Cm6, Bm7, E7(b9), Am7, BbDm7, F#Dm7, Fm6, Em7, Am7, G7sus4, G13(b9), C9, and Bm7(b5). The notes are mostly quarter and eighth notes, with some slurs and ties. The score ends with a double bar line and repeat signs.

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 | ∕. |
|----|------------------------|-----------------------|-----------------------|-----------------------|-----------------------|----|

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} |

/.