

## **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)

# TRUMPET

# What Is This Thing Called Love

♩=150

BY: COLE PORTER  
ARR. BROWMAN ALI

**Melody** **A** **Am7(b5)** **D7** **Gm9**

**BASS**

**Em7(b5)** **A7(b9)** **Dmaj9**

**B** **Double-time swing** **Dm7** **G7** **Cmaj7**

**Walk**

**Bb7** **Em7** **A7**

**A** **Am7(b5)** **D7** **Gm9**

**Em7(b5)** **A7(b9)** **Dmaj9**

22

# TRUMPET

# Love For Sale

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

## Intro Cmaj<sup>9</sup>

Gm<sup>7</sup>

Cmaj<sup>9</sup>

Gm<sup>7</sup>

## A

Fmaj<sup>7</sup>

Cm<sup>7</sup>

Fmaj<sup>7</sup>

Cm<sup>7</sup>

13

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>maj<sup>7</sup>

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

A<sup>b</sup>9

17

Dm7(b5)

G7(b9)

Cm<sup>6</sup>

21

## B

Fm<sup>7</sup>

B<sup>b</sup>7(b9)

E<sup>b</sup>maj<sup>9</sup>

Gm<sup>7</sup>

C7(b9)

25

Fm<sup>7</sup>

B<sup>b</sup>7(b9)

E<sup>b</sup>maj<sup>9</sup>

28

Gm<sup>7</sup>

C#9 C7

Fm<sup>6</sup>

33

Am7(b5)

D7(b9)

Gm7(b5)

C7(b9)

37

## A

Fmaj<sup>7</sup>

Cm<sup>7</sup>

41

Fmaj<sup>7</sup>

Cm<sup>7</sup>

45

Fm<sup>7</sup>

B<sup>b</sup>9

E<sup>b</sup>maj<sup>7</sup>

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

A<sup>b</sup>9

49

Dm7(b5)

G7(b9)

Cm<sup>6</sup>

53

# TRUMPET

# I've Got You Under My Skin

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

## Partido Alto

### Intro Dm7 G9 Dm7 G9

### A Partido Alto

### B

### C Samb

### D

# TRUMPET

# Let's Do It

rubato - let voice lead

COMPOSED & ARRANGED BY :  
COLE PORTER

## Verse

A<sup>6</sup> E<sup>7</sup> A E<sup>7</sup> A A+ F#m A+ A E+  
 F#m E<sup>7</sup> A E<sup>7</sup> A A+ F#m A+ A C#m7(b5) E7(b9)  
 5 D<sup>6</sup> Dm<sup>6</sup> B<sup>7</sup> E<sup>7</sup> A Adim<sup>7</sup> E<sup>7</sup> E+  
 Band In A D<sup>7</sup> D Dm A Bass walk

13 Shots  
 A1 A<sup>6</sup> B<sup>b</sup>dim<sup>7</sup> Bm C#m Dm<sup>6</sup>  
 C#m<sup>7</sup> F#7(b9) Bm<sup>7</sup> E<sup>7</sup> C#7(#5) F#7(b9) B<sup>9</sup> D7(#5)  
 and that's why

A2<sup>21</sup> A<sup>6</sup> B<sup>b</sup>dim<sup>7</sup> Bm C#m Dm<sup>6</sup>  
 C#m<sup>7</sup> F#7(b9) Bm<sup>7</sup> E<sup>7</sup> C#7(#5) F#7(b9) B<sup>9</sup> D7(#5)

B<sup>29</sup> F#m<sup>6</sup> D<sup>9</sup> Bm<sup>6</sup> C#m<sup>7</sup> Em<sup>7</sup>(b5) A7(b9)  
 33 D<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup> E7(#5)

A3<sup>37</sup> A<sup>6</sup> B<sup>b</sup>dim<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> A<sup>7</sup> D<sup>7</sup>  
 41 A<sup>6</sup>/C# F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> F#7(#5) Bm<sup>7</sup> E7(#5)

45 OUT C#m F#7(#5) Bm<sup>7</sup> E7(#5) C#m F#7(#5) Bm<sup>7</sup> E7(#5) A A

# TRUMPET

# Night And Day

Perc cues.

BY COLE PORTER  
ARR. BROWNMAN ALI

Musical score for Trumpet part of "Night And Day". The score is written in 4/4 time and consists of 46 measures. It is divided into sections A1, A2 (PARTIDO ALTO), and B. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings. Chord symbols are placed above the staff lines. Percussion cues are indicated by the word "play!" above the second staff.

**A1** Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dmaj<sup>7</sup>

**A2** Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dmaj<sup>7</sup>

**B** Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dmaj<sup>7</sup>

Chord symbols for the first system:  
Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dmaj<sup>7</sup>

Chord symbols for the second system:  
G#m<sup>7</sup>(b<sup>5</sup>) Gm<sup>7</sup> F#m<sup>7</sup> Fdim<sup>7</sup>

Chord symbols for the third system:  
Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>

Chord symbols for the fourth system:  
Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dmaj<sup>7</sup>

Chord symbols for the fifth system:  
G#m<sup>7</sup>(b<sup>5</sup>) Gm<sup>7</sup> F#m<sup>7</sup> Fdim<sup>7</sup>

Chord symbols for the sixth system:  
Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> C<sup>7</sup>

Chord symbols for the seventh system:  
Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dmaj<sup>7</sup>

Chord symbols for the eighth system:  
G#m<sup>7</sup>(b<sup>5</sup>) Gm<sup>7</sup> F#m<sup>7</sup> Fdim<sup>7</sup>

Chord symbols for the ninth system:  
Em<sup>9</sup> A<sup>7</sup> Dmaj<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

# TRUMPET

## SOLOS - PARTIDO ALTO

The score is divided into four systems, each with a key signature change indicated by a large letter (C, D, E, F) in a box. The first system (C) contains measures 48-53 with chords Em7(b5), A7, and Dmaj7. The second system (D) contains measures 54-63 with chords D13(#11)/Ab, Fmaj7/G, Emaj7(+5)/F#, and Fdim7. The third system (E) contains measures 64-73 with chords Em7, A7, and Dmaj7. The fourth system (F) contains measures 74-83 with chords D13(#11)/G#, Fmaj7/G, Emaj7(+5)/F#, and Fdim7. The fifth system (E) contains measures 84-93 with chords Fmaj7, Ebmaj7, Dmaj7, G#m7(b5), Gm7, F#m7, Fdim7, Em9, A7, Dmaj9, Em7, and A7. The sixth system (F) contains measures 94-98 with chords VAMP Em7, A7, F#m7(b5), and B7(b9). Melodic lines are present in systems 4, 5, and 6. The score includes repeat signs and first/second endings.

**C** Em7(b5) A7 Dmaj7

54 D13(#11)/A<sup>b</sup> Fmaj7/G Emaj7(+5)/F# Fdim7

58 Em7 A7 Dmaj7

**D** On<sup>62</sup>cue D13(#11)/G# Fmaj7/G Emaj7(+5)/F# Fdim7

66 D13(#11)/G# Fmaj7/G Emaj7(+5)/F# Fdim7

70 D13(#11)/G# Fmaj7/G Emaj7(+5)/F# Fdim7

74 D13(#11)/G# Fmaj7/G Emaj7(+5)/F# Fdim7

**E** 78 SAMBA Fmaj7 Ebmaj7 Dmaj7

82

86 G#m7(b5) Gm7 F#m7 Fdim7

90 Em9 A7 Dmaj9 Em7 A7

94 **F** VAMP Em7 A7 F#m7(b5) B7(b9)

98

# You Do Something To Me

Cole Porter

(Medium Up Swing)

**A**

4/4  
D<sub>6</sub>

C<sup>#</sup><sub>7</sub>

D<sub>6</sub>

∕.

D<sub>6</sub>

F<sup>#</sup><sub>-7</sub> B<sub>7b9</sub> | E<sub>-7</sub>

A<sub>7</sub> B<sub>7b9</sub>

E<sub>-7</sub>

B<sub>7b9</sub>

E<sub>-7</sub>

B<sub>7b9</sub>

E<sub>7</sub>

∕.

E<sub>-7</sub>

A<sub>7</sub>

**B**

F<sup>#</sup><sub>-7</sub>

F<sub>o7</sub>

E<sub>-7</sub>

E<sup>b</sup><sub>o7</sub>

F<sub>-7</sub> B<sup>b</sup><sub>7</sub>

E<sub>-7</sub> A<sub>7</sub>

F<sub>-7</sub> B<sup>b</sup><sub>7</sub>

E<sub>-7</sub> A<sub>7</sub>

**C**

D<sub>6</sub>

C<sup>#</sup><sub>7</sub>

D<sub>6</sub>

F<sup>#</sup><sub>-7</sub> B<sub>7</sub>

E<sub>7</sub>

A<sub>7</sub>

D<sub>6</sub>

E<sub>-7</sub> A<sub>7</sub>



# Ev'ry Time We Say Goodbye

Cole Porter

(Ballad)

**A**

4/4 | **B<sup>b</sup><sub>Δ7</sub>** **B<sup>b</sup><sub>Δ7</sub>** | **B<sup>b</sup><sub>Δ</sub>** **B<sup>b</sup><sub>7</sub>** **E<sup>b</sup><sub>Δ</sub>** **E<sup>b</sup><sub>-7</sub>** | **D<sub>-7</sub>** **G<sub>7</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** |

| **B<sup>b</sup><sub>Δ7</sub>** **E<sup>b</sup><sub>7</sub>** | **D<sub>-7</sub>** **G<sub>-7</sub>** **G<sup>b</sup><sub>-7</sub>** | **F<sub>-7</sub>** **B<sup>b</sup><sub>7</sub>** | **E<sup>b</sup><sub>-7</sub>** **A<sup>b</sup><sub>7</sub>** |

| **D<sub>-7</sub>** **D<sup>b</sup><sub>7</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** | **F<sub>-7</sub>** **B<sup>b</sup><sub>7</sub>** | **E<sup>b</sup><sub>Δ7</sub>** |

| **E<sup>b</sup><sub>-7</sub>** **A<sup>b</sup><sub>7</sub>** | **D<sub>-7</sub>** **G<sub>7</sub>** | **D<sup>b</sup><sub>7#11</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** ||

**B**

| **B<sup>b</sup><sub>Δ7</sub>** **B<sup>b</sup><sub>Δ7</sub>** | **B<sup>b</sup><sub>Δ</sub>** **B<sup>b</sup><sub>7</sub>** **E<sup>b</sup><sub>Δ</sub>** **E<sup>b</sup><sub>-7</sub>** | **D<sub>-7</sub>** **G<sub>7</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** |

| **B<sup>b</sup><sub>Δ7</sub>** **E<sup>b</sup><sub>7</sub>** | **D<sub>-7</sub>** **G<sub>-7</sub>** **G<sup>b</sup><sub>-7</sub>** | **F<sub>-7</sub>** **B<sup>b</sup><sub>7</sub>** | **E<sup>b</sup><sub>Δ7</sub>** **A<sup>b</sup><sub>7</sub>** |

| **D<sub>-7</sub>** **D<sup>b</sup><sub>7</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** | **F<sub>-7</sub>** **B<sup>b</sup><sub>7</sub>** | **E<sup>b</sup><sub>Δ7</sub>** **A<sup>b</sup><sub>7</sub>** |

| **D<sub>7</sub>** **G<sub>7</sub>** | **C<sub>-7</sub>** **F<sub>7</sub>** | **B<sup>b</sup><sub>6</sub>** **B<sup>b</sup><sub>6</sub>** | **B<sup>b</sup><sub>6</sub>** **B<sup>b</sup><sub>6</sub>** ||

Bb

17.

# ALL OF YOU

BOB PORTER

Handwritten musical score for "All of You" by Bob Porter. The score is written on ten staves. The first staff shows a treble clef with a key signature of two flats (Bb). The melody is written on the first staff, and the accompaniment is on the remaining nine staves. Chords are written above and below the notes. The piece ends with a double bar line and the word "FINE" in parentheses.

Chords and notes visible in the score include:

- Staff 1: Bb-6, FΔ7, G-7b5, C7b9
- Staff 2: Bb-6, FΔ7, G, C7
- Staff 3: F6/A, Ab, G-7, C7
- Staff 4: FΔ7, E7, A-7b5, D7, G-7, C7
- Staff 5: Bb-6, FΔ7, G-7b5, C7b9
- Staff 6: Bb-6, FΔ7, A-7, C7
- Staff 7: BbΔ7, B-7b5, E7b9, A-7, D7(b9=1)
- Staff 8: G-7, D7, G-7, C7, F6, G-7

BILL EVANS - "LIVE AT VILLAGE VANGUARD"  
 "MC LOY AT NEWPORT"

# I Love You

Cole Porter

(Medium Up Swing)

**A**

4/4 | **E<sub>∅7</sub>** |

| **A<sub>7b9</sub>** |

| **D<sub>Δ7</sub>** |

| / |

| **E<sub>-7</sub>** |

| **A<sub>7</sub>** |

| **D<sub>Δ7</sub>** |

| / |

| **E<sub>∅7</sub>** |

| **A<sub>7b9</sub>** |

| **D<sub>Δ7</sub>** |

| **G<sup>#</sup><sub>-7</sub> C<sup>#</sup><sub>7</sub>** |

| **F<sup>#</sup><sub>Δ7</sub>** |

| **G<sup>#</sup><sub>-7</sub> C<sup>#</sup><sub>7</sub>** |

| **F<sup>#</sup><sub>Δ7</sub>** |

| / |

**B**

|| **E<sub>-7</sub>** |

| **A<sub>7</sub>** |

| **D<sub>Δ7</sub>** |

| / |

| **F<sup>#</sup><sub>∅7</sub>** |

| **B<sub>7b9</sub>** |

| **E<sub>-7</sub>** |

| **A<sub>7</sub>** |

| **E<sub>∅7</sub>** |

| **A<sub>7b9</sub>** |

| **D<sub>Δ7</sub>** |

| **F<sup>#</sup><sub>∅7</sub> B<sub>7b9</sub>** |

| **E<sub>7</sub>** |

| **A<sub>7</sub>** |

| **D<sub>6</sub>** |

| / |

# 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. Ma - dam, Miss Ot - is re - grets she's un -  
 cried, 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.

MED. UP)

# I GET A KICK OUT OF YOU

COLE PORTER

Gmi<sup>7</sup> C<sup>7</sup> F Eb<sup>7</sup> D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> A+<sup>7</sup> D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> F Eb<sup>7</sup> D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Eb<sup>7</sup>(b5) D<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> F

Gmi<sup>7</sup>

V.S.

(b) ( I GET A KICK OUT OF YOU Pt. 2 )

Handwritten musical notation for "I GET A KICK OUT OF YOU Pt. 2". The notation consists of seven staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter notes and half notes, with some triplets. Chord symbols are written above the notes.

Staff 1: Cmi<sup>7</sup> A+<sup>7</sup> D+<sup>7</sup>

Staff 2: G<sup>Maj</sup> A+<sup>7</sup> D<sup>7</sup>

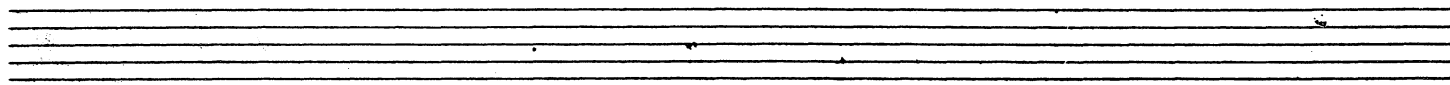
Staff 3: G<sup>7</sup> C#<sup>7</sup> C<sup>7</sup> (D<sup>7</sup>)

Staff 4: Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Staff 5: Gmi<sup>7</sup> C<sup>7</sup> F A<sup>7</sup> Dmi<sup>7</sup>

Staff 6: Gmi<sup>7</sup> C<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

Staff 7: Gmi<sup>7</sup> C<sup>7</sup> F (Bb<sup>7</sup>) (A<sup>7</sup> D+<sup>7</sup>)



"TEDDY WILSON IN TOKYO"

# I Love Paris

Freely

Cole Porter

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

C

F<sup>6</sup>

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

D<sub>M</sub>I<sup>7</sup>

G<sup>9</sup>

C

blue or grey be her skies, Wheth - er

E<sub>M</sub>I<sup>7(b5)</sup>

A<sup>7</sup>

A<sub>M</sub>I<sup>7</sup>

D<sup>7</sup>

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

D<sub>M</sub>I<sup>7(b5)</sup>

G<sup>13</sup>

C

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

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

(Medium 2 Beat \*)

A

C<sub>M</sub>I<sup>6</sup>

I love Par - is in the spring - time.

( D<sub>M</sub>I<sup>7(b5)</sup> )

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

C<sub>M</sub>I<sup>6</sup>

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

I love Par - is in the fall.

( D<sub>M</sub>I<sup>7(b5)</sup> )

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

D<sub>M</sub>I<sup>7(b5)</sup>

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

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.

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

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

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 \_\_\_\_\_ be - cause my love \_\_\_\_\_

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

\_\_\_\_\_ is near. \_\_\_\_\_

(Medium Swing)

# It's De-lovely

Cole Porter

**A**

4/4

**F** | **F<sub>+</sub>** | **F<sub>6</sub>** | **F<sub>Δ7</sub>** |

**F<sub>6</sub>** | **F<sup>#</sup><sub>o7</sub>** | **G<sub>-7</sub>** | **A<sub>ø7</sub> D<sub>7b9</sub>** |

**G<sub>-</sub>** | **G<sub>-b6</sub>** | **G<sub>-6</sub>** | **C<sub>7</sub>** |

**G<sub>-7</sub>** | **G<sup>#</sup><sub>o7</sub>** | **F<sub>6</sub>** | **G<sub>-7</sub> C<sub>7</sub>** ||

**B**

**C<sub>-7</sub> F<sub>7</sub>** | **C<sub>-7</sub> F<sub>7</sub>** | **B<sup>b</sup><sub>Δ7</sub> C<sub>-7</sub> C<sup>#</sup><sub>-7</sub>** | **D<sub>-7</sub> C<sub>-7</sub> B<sup>b</sup><sub>Δ7</sub>** |

**B<sup>b</sup><sub>-6</sub>** | **∴** | **C<sub>7</sub>** | **C<sub>7sus</sub> C<sub>7</sub>** ||

**A**

**F** | **F<sub>+</sub>** | **F<sub>6</sub>** | **F<sub>Δ7</sub>** |

**F** | **F<sub>Δ7</sub>** | **A<sub>ø7</sub>** | **D<sub>7b9</sub>** |

**G<sub>-7</sub> C<sub>7</sub>** | **G<sub>-7</sub> C<sub>7</sub>** | **F<sub>6</sub>** | **G<sub>-7</sub> C<sub>7</sub>** ||

# Just One Of Those Things

Cole Porter

(Up Tempo Swing)

**A**

4.  
4.  
4.  
B-6

| /.

| C#<sub>ø7</sub>

| F#<sub>7b9</sub>

| D<sub>7</sub>

| /.

| G#<sub>ø7</sub>

| G-6

| F#<sub>-7</sub>

| F<sub>7</sub>

| E-<sub>7</sub>

| A<sub>7</sub>

1.

| D<sub>6</sub>

| B<sub>7</sub>

| E-<sub>7</sub> E-<sub>7</sub>  
/D

| C#<sub>ø7</sub> F#<sub>7b9</sub>]

2.

| D<sub>6</sub>

| /.

| D-<sub>7</sub>

| G<sub>7</sub>

**B**

|| C<sub>6</sub>

| C#<sub>ø7</sub>

| D-<sub>7</sub>

| G<sub>7</sub>

| C<sub>6</sub>

| /.

| B-<sub>7</sub>

| E<sub>7</sub>

| A<sub>6</sub>

| F#<sub>-7</sub>

| E<sup>b</sup><sub>ø7</sub>

| D-<sub>6</sub>

| C#<sub>-7</sub>

| C<sub>7</sub>

| E-<sub>7</sub> A<sub>7</sub>

| C#<sub>ø7</sub> F#<sub>7b9</sub>||

3.

| D<sub>6</sub>

| /.

| C#<sub>ø7</sub>

| F#<sub>7b9</sub>||

D.C. al 3rd ending

# Anything Goes

(Medium Swing)

Cole Porter

**A**  $B_{\Delta 7}^b$   $C-7$  |  $D-7$   $C-7$  |  $B_{\Delta 7}^b$   $C-7$  |  $F-7$   $B_9^b$  |

$\frac{4}{4}$   $B_6^b$  |  $\frac{4}{4}$   $B_6^b$  |  $\frac{4}{4}$   $B_7^b$  |  $\frac{4}{4}$   $B_7^b$  |

|  $E_6^b$  |  $C-7$   $A_9^b$  |  $F_{9sus}$  | 1.  $B_6^b$   $G-7$  |  $C-7$   $F_7$  |

|  $B_6^b$   $G-7$  |  $C-7$   $F_7$  |  $E-7$   $A_7$  |  $E-7$   $A_7$  ||

**B** |  $D_{\Delta 7}$   $B_{7b9}$  |  $E-7$   $A_7$  |  $B_{\Delta 9}^b$  |  $D_7$  |  $A_7$  |

|  $D-7$  |  $D-7$   $G_9$  |  $D-7$   $B_{\emptyset 7}$  |  $C-7$   $F_7$  |  $F_7$  |

|  $B_{\Delta 7}^b$   $C-7$  |  $D-7$   $C-7$  |  $B_{\Delta 7}^b$   $C-7$  |  $F-7$   $B_9^b$  |  $B_7^b$  |

|  $E_6^b$   $D-7$  |  $A_9^b$   $C-7$   $F_{9sus}$  |  $B_6^b$   $G-7$  |  $C-7$   $F_7$  ||

(Up Tempo Swing)

# From This Moment On

Cole Porter

**A**

4. 4. E-6	∕.	F# ∅7	B7b9
A-6 /E	E-6	D-7	G7
CΔ7	∕.	F7	∕.
G6	∕.	1. F# ∅7	B7b9
		2. D-7	G7

**B**

CΔ7	∕.	F7	∕.
G6	∕.	B-7	E7
D6	B7b9	E-7	A7
D7	∕.	∕.	D7 B7b9

D.C. al 3rd Ending

3. B∅7	E7	A7	D7	G6	∕.
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# Get Out Of Town

Cole Porter

(Medium Swing)

**A**

4/4 | E-6

| /.

A7  
| E-6

| /.

| E-6

| /.

E-7  
| B $\emptyset$ 7

E-7  
D  
| E7 $\flat$ 9

C $\sharp$  $\emptyset$ 7  
| A-7

C $\emptyset$ 7  
| D7

B-7  
| G $\Delta$ 7

B $\flat$  $\emptyset$ 7  
| C7

A-7  
C $\sharp$  $\emptyset$ 7  
| C $\sharp$  $\emptyset$ 7

C $\sharp$  $\emptyset$ 7 F $\sharp$   
| F $\sharp$ 7 $\flat$ 9

F $\sharp$   
| F $\sharp$  $\emptyset$ 7

| B7 $\flat$ 9

**B** E-6

| E $\Delta$ 7

| /.

A7  
| E-6

| /.

| E-6

| /.

| B $\emptyset$ 7

| E7 $\flat$ 9

| A-7

| C-7 F7

| G $\Delta$ 7 C7

| B $\emptyset$ 7 E7 $\flat$ 9

| A-7

| A $\emptyset$ 7 D7 $\flat$ 9 | G6

| F $\sharp$  $\emptyset$ 7 B7 $\flat$ 9

# You'd Be So Nice To Come Home To

Cole Porter

(Medium Up Swing)

**A**

4/4  
| G<sup>-</sup>7

| A<sup>ø</sup>7 D<sub>7<sup>b</sup>9</sub> | G<sup>-</sup>7 D<sub>7<sup>b</sup>9</sub> | G<sup>-</sup>7

| F<sup>-</sup>7

| B<sup>b</sup><sub>7</sub> | E<sup>b</sup><sub>Δ7</sub> | /.

**B**

| A<sup>ø</sup>7

| D<sub>7</sub> | G<sup>-</sup>7 | /.

| E<sup>ø</sup>7

| A<sub>7<sup>b</sup>9</sub> | A<sup>ø</sup>7 | D<sub>7<sup>b</sup>9</sub>

**A**

| G<sup>-</sup>7

| A<sup>ø</sup>7 D<sub>7<sup>b</sup>9</sub> | G<sup>-</sup>7 D<sub>7<sup>b</sup>9</sub> | G<sup>-</sup>7

| F<sup>-</sup>7

| B<sup>b</sup><sub>7</sub> | E<sup>b</sup><sub>Δ7</sub> | /.

**D**

| E<sup>ø</sup>7

| B<sup>b</sup><sub>6</sub> | F<sup>#</sup><sub>ø7</sub> | G<sup>-</sup>

| C<sub>7</sub> F<sup>#</sup><sub>7</sub> | F<sub>7</sub>

| B<sup>b</sup><sub>6</sub> | A<sup>ø</sup>7 D<sub>7<sup>b</sup>9</sub> ||

# You're The Top

Cole Porter

(Medium Swing)

**V**

4/4

**C**<sub>Δ7</sub> **D**<sup>b</sup><sub>07</sub> | **D**<sub>-7</sub> **G**<sub>7</sub> | **E**<sub>-7</sub> **E**<sup>b</sup><sub>07</sub> | **E**<sub>-7</sub> **A**<sub>7</sub> |

**D**<sub>-7</sub> | **D**<sub>-7</sub> **G**<sub>7</sub> | **C**<sub>Δ7</sub> | **D**<sub>-7</sub> **G**<sub>7</sub> |

**C**<sub>Δ7</sub> **D**<sup>b</sup><sub>07</sub> | **D**<sub>-7</sub> **G**<sub>7</sub> | **C**<sub>Δ7</sub> | **F**<sup>#</sup><sub>-7</sub> **B**<sub>7</sub> |

**E**<sub>-7</sub> **B**<sub>7b9</sub> | **E**<sub>-7</sub> **B**<sub>7b9</sub> | **G**<sub>7</sub> | **G**<sub>7</sub> **G**<sub>7#5</sub> ||

**A**

**C**<sub>6</sub> | / / **D**<sup>b</sup><sub>07</sub> | **D**<sub>-7</sub> | **G**<sub>7</sub> |

**A**<sub>-</sub> **A**<sub>-Δ7</sub> | **A**<sub>-7</sub> **A**<sub>-6</sub> | **B**<sub>∅7</sub> | **E**<sub>7b9</sub> ||

**B**

**F**<sub>Δ7</sub> **E**<sub>-7</sub> | **D**<sub>-7</sub> **G**<sub>7</sub> | **C**<sub>6</sub> | **F**<sup>#</sup><sub>∅7</sub> |

**B**<sub>7#5</sub> **E**<sub>9</sub> | **A**<sub>9#5</sub> **D**<sub>13</sub> | **D**<sub>-7</sub> | **G**<sub>7</sub> |

**G**<sub>-7</sub> | **C**<sub>7</sub> ||

**C**

**F**<sub>Δ7</sub> **E**<sub>-7</sub> | **D**<sub>-7</sub> **E**<sub>-7</sub> | **F**<sub>Δ7</sub> **A**<sub>7b9</sub> | **D**<sub>13</sub> |

**D**<sub>-7</sub> | **G**<sub>9sus</sub> | **C**<sub>6</sub> | **D**<sub>-7</sub> **G**<sub>7b9</sub> |