

Love Songs
for
Guillemette et Antoine
27 août 2016

Always (grille, UT, Bb)
As Long As I Live (grille, UT,)
Beautiful Love (grille, UT,)
Comes Love (grille, UT, Bb)
Deed I Do (grille, UT, Bb)
Fly Me To The Moon (grille, UT, Bb)
How Deep Is The Ocean (grille, UT)
How High The Moon (grille, UT)
I Cant Believe That Youre In Love With Me (grille, UT)
I Dont Know Why (grille, UT)
I'm Confessin (grille, UT)
In The Shade Of The Old Apple Tree (grille, UT)
I Surrender Dear (grille, UT)
It Had To Be You (grille, UT)
I Would Do Anything For You (grille, UT)
Jeepers Creepers (grille, UT)
Just You Just Me (grille, UT)
Kiss to Build a Dream On (grille, UT)
Like Someone In Love (grille, UT)
LOVE (grille, UT)
Love Is Here To Stay (grille, UT, Bb)
Love Nest (grille, UT)
Man I Love, The (grille, UT)
Night and Day (grille, UT)
Only You (grille, UT, Bb)
There Is No Greater Love (grille, UT)
There Will Never Be Another You (grille, UT)
Thou Swell (grille, UT, Bb)
Three Little Words (grille, UT)
Way You Look Tonight (grille, UT)
When I Take My Sugar To Tea (grille, UT)
When My Dreamboat Comes Home (grille, UT)
You And The Night And The Music (grille, UT)
You Took Advantage of Me (grille, UT)

Always

Irving Berlin (1925)

verse



9



17



25

chorus



33



41



49

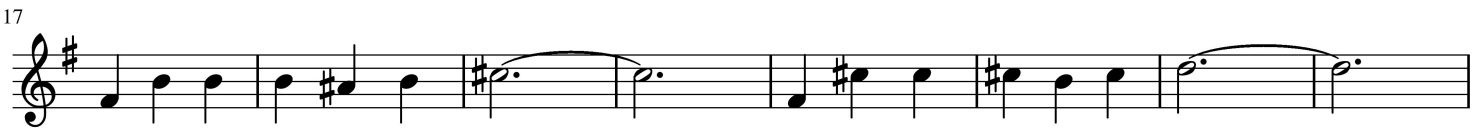


Bb Sax/Tpt

Always

Irving Berlin (1925)

verse



chorus



ALWAYS

VERSE

STANDARD

W

MEDIUM

[Irving BERLIN - I.B. 1925]

F	-	C ⁷	-	Gm ⁷ C ⁷ // /	Gm ⁷ C ⁷ // /	F	-
F	-	C ⁷	-	Gm ⁷ C ⁷ // /	C ⁷	F	F ⁷
Am	F ⁷	E ⁷ G ⁷ Em G ⁷ E ⁷ // /	E ⁷ G ⁷ Em G ⁷ E ⁷ // /	E ⁷	E ⁷ Bm ⁷ E ⁷ // /	Am	C ⁷

32 A B A' C

A	F	-	-	-	C ⁷	-	F	-
B	F	-	A ⁶	-	E ⁷	-	A / D ⁷	Gm ⁷ / C ⁷
A'	F	-	-	F ↘	D ⁷	-	Gm	-
C	B ^b	B ^b m ₅	F	G ⁹	Gm ⁷	C ⁷	F	-

AS LONG AS I LIVE (Arlen-Koecher 1934)

[A]

F Em7 A7 D7 D7

G7 C7 F 1. Dm 2. Bb Gm7 C7 F

[B]

F#m Gm Bbm F

Dm G7 C7 F#m Gm7 C7

[A]

F Em7 A7 D7 D7

G7 C7 F Bb F

AS LONG AS I LIVE

(Harold ARLEN - Ted KOEHLER 1934)

STANDARD

KEULIN

32 A A B A

F	Em7 / A7	D7	-	G7	C7	F / Dm	Gm7 / C7
-	-	-	-	-	-	F / Bb	F
* F#m	Gm	Bbm	F	Dm	G7	C7 / F#m	Gm7 / C7
-	-	-	-	-	-	-	-

F7

Bb

VARIANTE
Bar 17

B. Webster 47- D. Paterson 54, 59
 R. McKenzie 34- This is Jazz 47
 E. Fitzgerald 58, 60- A. B. Hoff 58
 B. Goodman 34, 40, 64- T. Farlow 59
 K. Drew 57- E. Hines 63- C. Barnett 48
 B. Pollak 38- Cl. Williams 34
 Q. Boie 52, 69, 74

Comes Love

Lew Browne, Charles Tobias, Sam Stept (1939)

verse



9



17 chorus



25



33



41



COMES LOVE

LEW BROWNE, CHARLES TOBIAS, SAM STEPT

1939

VERSE								16
Gm	Gm	Gm	F7	Bb	F7	Bb	Cm7	F7
D7	E7	D7	F7	A0	F7	A0	F7	
G	-	-	Am7	A7	A7	Gm	D7	D7
D7	-	-	D7	Em7	F0	E A7	C	F0

32

Gm	-	D7	-	D7	D7	Gm	E0
-	-	-	-	C	F0	Gm	Eb7
G7	-	Cm	Cm	F7	D7	D7	D7
-	-	-	-	-	-	Gm	Gm6
-	-	-	-	-	-	Gm	D7
-	-	-	-	-	-	Gm	-

Bb Sax/Tpt

Comes Love

Lew Browne, Charles Tobias, Sam Stept (1939)

verse

9

17 chorus

25

33

41

COMES LOVE

LEW BROWNE, CHARLES TOBIAS, SAM STEPT

1939

VERSE

15

Gm	Gm	Gm	F7	Bb	F7	Bb	Cm7
D7	E7	D7	F7	A0	F7	A0	F7
G	-	-	Am7	A7	A7	Gm	D7
D7	-	-	D7	Em7	F0	E7	D7

32

Gm	-	D7	-	D7	D7	Gm	E0
-	-	-	-	-	-	Gm	E7
G7	-	Cm	G7	Cm	F7	D7	D7
-	-	-	-	-	-	Gm	-

Deed I Do

Rose, Hirsh (1926)

Bb Sax/Tpt

Deed I Do

Rose, Hirsh (1926)

DEED I DO

[Fred ROSE - Walter HIRSH 1926]

STANDARD

MEDIUM

16 VERSE

32 A A B A

A	E ^b	E ^b ₇	A ^b	A ^b _m	G ^m ₇ / C ₇	F ₇ / B ^b ₇	E ^b	-
B	A ^b	-	G ₇	-	C ₇	-	F ₇	B ^b ₇

Fly Me To The Moon

verse

Bert Howard (1954)

9

17

25

33 chorus

41

49

57

FLY ME TO THE MOON

(Bert HOWARD - B.H. 1954)

STANDARD

MEDIUM

W

32 A B C D

VERSE							
A	C	G9	C	G ^{9b}	C	Am ⁷	Dm ⁷ G ⁷
B	Dm	A ^{9b}	Dm	₃ Fm	₄ Dm ⁷	G ⁷ C	C ⁷
C	F	F ^{#0}	C	C ⁷	F	F ^{#0} C	A ⁷
D	Dm ⁷	G ⁷	C	-	Dm ⁷	-	₄ Bm ⁷ E ⁷

32 A B A B*

A	Am ⁷	Dm ⁷	G ⁷	*C ⁷	F ⁷ M	Bm ⁷ (^{bs})	E ⁷ Am
B	Dm	Dm ⁷ /Fm ⁷	Em ⁷	A ⁷	Dm ⁷	G ⁷ C	Bm ⁷ ^{bs} /E ⁷
A	-	-	-	-	-	-	-
B*	Dm	Dm ⁷ /Fm ⁷	Em ⁷ ^{bs}	A ⁷	Dm ⁷	G ^{9b}	C

VARIANT
Bar 4, 20

* Dbm⁷
Gb⁷

VARIANT
Bar 8, 24:

Am
7 A⁷ 3 D Fm⁷

Bb Sax/Tpt

Fly Me To The Moon

Bert Howard (1954)

verse



chorus



HOW DEEP IS THE OCEAN (Berlin 1932)

A

C

A⁷ D⁷ G⁷ G⁷ F⁷ B⁷ E_b B_b E_b

A_b⁹ A_b⁹ F⁹ F⁹ B_b⁷ D_m⁷ G⁷

C

A⁷ D⁷ G⁷ G⁷ F⁷ B⁷ E_b G⁷ C⁷

F

A_b E_b C⁷ F⁹ F⁷ B⁷ E_b

HOW DEEP IS THE OCEAN

STANDARD

MEDIUM SLOW

16 VERSE

32 A B A C

	C	C#	D	D#	E	F	F#	G
A	Cm	Cm ^{7M}	Cm ⁷	Am ^{7bs} D9b	Gm	Am ^{7bs} D7	Gm ⁷ Gb7	Fm ⁷ Bb7
B	Eb	Bbm ⁷ Eb7	Ab9	-	F9b	-	*Bb7	Dm ^{7bs} G7
A	-	-	-	-	-	-	-	-
C	Eb	Gm ^{7bs} C7	Fm	Abm6	Ebm ^{7M} Cm ⁷	F9	Fm ⁷ Bb7	Eb

VARIANT Bar 15 : *
[C.Hawkins 44]

Bg ¹¹⁺	Bbg G7
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HOW HIGH THE MOON (Lewis-Hamilton 1940)

Handwritten musical score for "How High the Moon" in G major, 4/4 time. The score consists of seven staves of music with various chords written below. The key signature has one sharp (F#). The score is divided into sections A, B, and B'.

Chords written below the staves:

- Staff 1: G7M, G7M, Gm7, C7+, F7M
- Staff 2: Fm7+, Fm7, Bb7, Eb7M, D7
- Staff 3: Gm, Am7-5, D-9, G7M, E7, Am7, D7
- Staff 4: G7M, G7M, Gm7, C7+, F7M, F7M, Fm7
- Staff 5: Bb7, Eb7M, D7, G7M, Am7, D-9
- Staff 6: Bm7, E7, Am7, D7, G, G

HOW HIGH THE MOON

[Morgan LEWIS - Nancy HAMILTON 1940]

STANDARD

MEDIUM to FAST

16 VERSE

32 A B A B'

G7M	-	Gm7	C7	F7M	-	Fm7	Bb7
Eb7M	D7	Gm	Am7b5 / D9b	G7M	E7	Am7	D7
-	-	-	-	-	-	-	-
Eb7M	D7	* G7M	Am7 / D9b	Bm7 / E7	Am7 / D7	G	-

VARIANT

Bar 27 :

*

G7M / Am7	Bm7 / Cm7
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Some chord changes :

"ORNITHOLOGY" [C.Parker, B.Harris]

A I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (McHugh-Gaskill 1926)

Handwritten musical score for the song "I Can't Believe That You're in Love With Me". The score is written on five staves. The first system (staves 1-2) is marked with a box 'A' and contains two measures. The second system (staves 3-5) is marked with a box 'B' and contains four measures. Chords are written below the notes. The first system has chords F, Fm, C, and D7. The second system has chords G7, G7, C, C, G7, C, C, E7, E7, A7, A7, D7, D7, G7, Gm7, C7, F, Fm, C, D7, G7, G7, C(F), and C.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

STANDARD MEDIUM 16 VERSE

(Jimmy Mc HUGH - C. GASKILL 1926) 32 A A B A

F	Fm	C	D7	G7	-	C	-
E7	-	A7	-	D7	-	G7	Gm7 5+ C7

I DON'T KNOW WHY I JUST DO (Ahlert-Turk 1931) 8

A

B

I DON'T KNOW WHY I JUST DO

STANDARD MEDIUM

(Fred E. AHLERT - Ray TURK 1931)

8 VERSE

16 A B

A	Bb	Bb6	Bb7m / Db0	Cm7 / F7	F7	Cm7	F7	Bb6 / F7 5+
B	Bb7 / G7	* C7 / F7	Bb / C9	Cm7 / F7	Bb	Dm7 / G7	Cm7 / F7	Bb

VARIANT
Bar 10 :

C7	Gm7 / C9
F7	F#0

-1931- **I SURRENDER, DEAR**

LYRIC: GORDON CLIFFORD
MUSIC: HARRY BARRIS
(RECORDED BY PERRY COMO)

BALLAD

Ab7 C G7+ C Ab7

PRIDE, SAD, SPLENDID LI-AR, SWORN ENEMY OF LOVE: KEPT MY

Ab7 C/G G7 Ab7 A7+ A7 D7

HEART FROM SAYING THINGS MY HEART WAS THINKING OF. BUT, NOW MY PRIDE YOU'VE HUMBLLED. I'VE

D7 Am7 D9 C/G Cb Am7 D7 G7 Ab7-3 A7+ A7

CAST IT TO THE WINDS. BROKEN, BEATEN, SICK AT HEART, MY CON-FES-SION BE-GINS.

chorus

Dm A7 Dm E7

We've played the game of stay a-way But it costs more
I may seem proud, I may act gay, It's just a pose,

than I can pay. With- out you I can't make my way, I sur-ren- der
I'm not that way, 'Cause deep down in my heart I say

1. C A7 2. C E7

dear. dear. Lit-tle mean things we were do-ing Must have been part of the

Am E7 Am D7

game, Lend-ing a spice to the woo-ing, — But I don't care who's to

G7 Dm A7 Dm E7

blame. When stars ap- pear And shad- ows fall, Why then you'll hear

Am D7 C Am D7 Dm G7 G+ C

My poor heart call, To you my love, my life, my all I sur- ren- der, dear.

I SURRENDER , DEAR

(Harry BARRIS - Gordon CLIFFORD 1930)

STANDARD

MEDIUM

I6 VERSE

32 A A B A

A	Dm	Em7b5 A7	3 Dm E7	Am7 D9	5 C Am7	D9	Dm7 G7	C A7
A	→	—	—	—	—	—	—	C
B	E7	Am	•	•	•	•	D7	G7 A7
A	→	—	—	—	—	—	—	—

I WOULD DO ANYTHING FOR YOU (Hopkins-Hill-Williams 1932)

A

B

I WOULD DO ANYTHING FOR YOU

STANDARD SWING MEDIUM FAST

(Claude HOPKINS / Alex HILL / Bob WILLIAMS 1932) 32 A A B A

E_b	A_b	\cdot	E_b	F_7	E_b	-
G	A_m^7	G	B_b	C_m^7	B_b^7	-
B_b^o	D_7	-	D_b^o	F_7	B_b^7	-

I'M CONFESSIN' THAT I LOVE YOU (Daugherty-Reynolds - Neiburg 1430)

Handwritten musical score for "I'm Confessin' That I Love You". The score is written in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The score is divided into sections A and B.

Section A:

- Chords: Ab, Eb+, /, Ab, G, Gb, F9

Section B:

- Chords: Bb9, Bbm7, Eb7, Ab, Bb, Bbm7, Eb7, Ab
- Chords: Ebm7, Ab7, /, Db, Ab7, Db, C, Cb
- Chords: Bb9, Bb9, Eb7, F-9, Bbm7, Eb7
- Chords: Ab, Eb+, /, Ab, G, Gb, F9
- Chords: Bb9, Bbm7, Eb7, Ab, Dbm6, Ab

I'M CONFESSIN' THAT I LOVE YOU

(Doc DAUGHERTY, Ellis REYNOLDS - Al NEIBURG)

STANDARD

MEDIUM SLOW

16 VERSE

32 A A B A

A	Ab / Eb7 st	/	Ab	F9	Bb9	Bbm7 ^{7b5} / Eb7	Ab / Bb	Bbm7 / Eb7
			G7 / Gb7					
A	—	—	—	—	—	—	Ab / Dbm6	Ab
B	Ebm7 / Ab7	/	Db	Db	Bb9	—	Eb7 / F9b	Bbm7 / Eb7
			Ab st /					
A	—	—	—	—	—	—	—	—

IN THE SHADE OF THE OLD APPLE TREE

(Egbert VAN ALSTYNE -
Harry H. WILLIAMS 1905)

Standard

MEDIUM

G

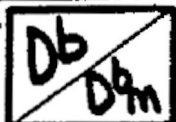
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16 VERSE

32 A B A B

Ab	* -	-	-	Ab	⁵ Eb7	Ab	-
Eb7	-	Ab	F7	Bb7	-	Eb7	-
-	-	-	-	-	-	-	-
Eb7	-	Ab7	D ^b ₉	⁵ Ab / F7	Bb7 / Eb7	Ab	-

Variant
Bar 2, 18



VARIANT
Bar 27

IN THE SHADE OF THE OLD APPLE TREE (Van Alstyne - Williams 1905)

Chords written below the staff:

- Staff 1: Ab, Eb7
- Staff 2: Ab, Eb7, Ab, F7, Bb7
- Staff 3: Bb7, Eb7, Ab
- Staff 4: Ab, Eb7, Ab, Eb7
- Staff 5: Ab7, Db / Dbm, Ab, F7, Bb7, Eb7, Ab, Ab

IT HAD TO BE YOU (Jones-Kalun 1924)

Handwritten musical score for "IT HAD TO BE YOU (Jones-Kalun 1924)". The score is written on five staves, showing the melody and accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The score includes chords and musical notation for the melody. The score is divided into sections A, B, and C.

HAD TO BE YOU

(Isma Jones - One Night Stand)

STANDARD

MEDIUM FAST

I6 VERSE

G

32 A B A C

	1	2	3	4	5	6	7	8
A	F7M	-	D7	-	G7	-	-	-
B	C7	C7 / C#0	Dm	-	G7	-	C7 (Db7)	C7
A	-	-	-	-	-	-	-	⁵ G7 / ⁵ F7
C	Bb	Bbm	F / A7	Dm (Ab0)	⁵ C7 / F#0	⁵ C7	F	-

Introduction JEEPERS CREEPERS (Warren-Mercer 1938)

Introduction

Verse

Chorus

Handwritten musical score for "Billie Jean" by Michael Jackson. The score is written on ten staves in B-flat major (two flats) and 4/4 time. It includes an introduction, a verse, and a chorus. Chords are written below the notes, and some are boxed and labeled with letters A, B, and C. The introduction consists of two measures. The verse consists of four measures. The chorus consists of eight measures. The score ends with a double bar line.

TEEPERS CREEPERS

(Harry WARREN - Johnny MERCER 1938)

INTRODUCTION
L. Armstrong 39 :

Bb	Dm ⁷ ₆₅ G7	C7 F7	Bb
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STANDARD

16 A A'

MEDIUM

VERSE	3	3					
A	F 7 F7	Bb	F7	Bb	• // •	Cm ⁷ F7	Bb
A'	— →	—	—	—	Dm ⁷ 5 A7	3 Dm ⁷ 65 Gm ⁷	5 F C7

34 A A B A'

A	Cm ⁷ * F7	Bb Gm ⁷	Cm ⁷ F7	Bb	Cm ⁷ F7	Bb Gm ⁷	Cm ⁷ F7	Bb
A	— →	—	—	—	—	—	—	—
B	Fm ⁷ Bb7	Eb Cm ⁷	Fm ⁷ Bb7	Eb7M Eb6	Gm ⁷ C7	F Dm ⁷	Gm ⁷ C7	Cm ⁷ F7
A'	— →	—	—	—	—	Dm ⁷ 65 G7	Cm ⁷ F7	Bb G7
*	Em ⁷ 65 Eb6	Dm ⁷ Db6	Cm ⁷ F7	Bb7M Bo	<div>VARIANT Bar 1, 9, 25</div>			
						Cm ⁷ F7	Bb	

Same chord changes : "Tour de force" (D. Gillespie) but use variant's chord changes.

JUST YOU JUST ME (Greer - Klages 1929)

Handwritten musical notation for the song "Just You Just Me" (Greer - Klages 1929). The notation is in G major (one sharp) and 4/4 time. It consists of five staves of music with corresponding chords written below.

Staff 1: Chords: Eb, Gm7, C7, Fm7, Fm7, Bb7, Eb, Eb7.

Staff 2: Chords: Ab, Abm6, Eb, Bb7, Eb, Bbm7, Eb7.

Staff 3: Chords: Ab, Db9, Eb, Cm7, F9.

Staff 4: Chords: Bb7, Eb, Gm7, C7, Fm7, Fm7, Bb7, Eb, Eb7.

Staff 5: Chords: Ab, Abm6, Eb, Bb7, Eb.

JUST YOU JUST ME

(Jesse GREER - Raymond KLAGES 1929)

STANDARD

MEDIUM FAST

16 VERSE

32 A A B A

Handwritten chord chart for the song "Just You Just Me". The chart is organized into three rows of chords, with the first two rows labeled with asterisks (*) and the third row labeled with a double asterisk (**).

* Eb / Gb5 Gφ	C7	Fm7 / Fφ	3 Bb7	Eb / Eb7	Ab / Abm6	Eb / Bb7	Eb
Bbm7	Eb7	Ab	Db9	Eb	Cm7	F9	Bb7
** EbΔ / Db7	C7	Fm7 / B7	Bb7	EbΔ / A7	AbΔ / Db9	VARIANT Bari	

A KISS TO BUILD A DREAM ON

(Harry RUBY - Bert KALMAR,
Oscar HAMMERSTEIN II. 1935)

STANDARD MEDIUM SLOW 8 VERSE

32 A A B A

A	C / Dm7	Em7 / Eb0	5G7 / C#0	%	%	Dm7 / G7	C / Am7	D7 / G7
A	—	—	—	—	—	—	C / Fm	C
B	Fm7 / Bb7	EbΔ / Eb6	• / •	DΔ / G7	Cm	Am7 / D7	Dm7 / G7	—
A	—	—	—	—	—	—	—	—

A KISS TO BUILD A DREAM ON (Ruby - Kalmar - Hammerstein 1935)

Handwritten musical notation for the song "A Kiss to Build a Dream On". The notation is written on five staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes notes, rests, and bar lines, with chords written below the notes. The chords are: C, Dm7, Em7, Eb0, 5G7, C#0, 5G7, C#0, 5G7, C#0, Dm7, G7, C, D7, G7, C, Fm7, Bb7, EbΔ, Eb6, Cm, Am7, D7, Dm7, G7, 5G7, C#0, Dm7, G7, E, Fm, C. The notation is divided into sections A and B, with section A repeated. The notation is written in a style that is easy to read and understand, with clear notes and rests. The chords are written in a way that is easy to read and understand, with clear notes and rests. The notation is written in a style that is easy to read and understand, with clear notes and rests. The chords are written in a way that is easy to read and understand, with clear notes and rests.

LIKE SOMEONE IN LOVE (van Heusen - Burke 1944)

A

Chords: E_b , $G7$, Cm , $Cm7$, A_{m7-5} , A_{b13} , $Gm7$, G_b7 , $Fm7$, $(B9)$, B_b7 , E_b7M , $Bbm7$, E_b7 , A_{b7M} , $Dm7$, $G7$, $C7M$, $C7M$, $Cm7$, $F7$, $Fm7$, B_b7 , $F7/B$, $F\#0$, $Gm7$, $C-9$, $Fm7$, B_b-9 , E_b .

LIKE SOMEONE IN LOVE

16 VERSE

12

32 A B A B'

A	E_b $G7$	Cm 7	A_{m7}^{bs} A_{b13}	$Gm7$ G_b7	$Fm7$ $(B9)$	B_b7	E_b7M	$Bbm7$ E_b7
B	A_{b7M}	$Dm7$ $G7$	$C7M$	-	$Cm7$	$F7$	$Fm7$	B_b7
A	-	-	-	-	-	-	-	-
B'	A_{b7M}	$Dm7$ $G7$	$C7M$	$F7^{13}$ $F\#0$	$Gm7$ $C9b$	$Fm7$ B_b9b	E_b	-

VARIANT
Bar 6, 22 :

A_{m7}
 $D7$

"LOVE"

Handwritten musical score for "LOVE". The score is written on six staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "MED. FAST" with a metronome marking of 160. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves, including F, G7, C7, F7, Bb, and D7. The score is divided into two systems of three staves each.

"LOVE"

F	-	Gm7	C7	C7	-	F	-
F7	-	Bb	-	G7	-	Gm7	C7
F	-	Gm7	C7	C7	-	F	-
F7	-	Bb	-	F	C7	F	-

Bb Sax/Tpt

Love Is Here To Stay

George Gershwin

Handwritten musical notation for Bb Sax/Tpt, measures 1-25. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and repeat signs.

Handwritten musical notation for Bb Sax/Tpt, measures 26-32. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various note values, rests, and repeat signs. Chord symbols are written below the staff.

LOVE IS HERE TO STAY (Gershwin 1938)

Chord symbols: G9, Gm7, C7, F, F+, D7, G9, Gm7, C7, Eb9/11+, D9, Bm7, E7, Am7, D7, Gm7, C7, F7M, Bb7M, Eb7, A7, Dm7, G7, Gm7, C7+/D7, Am7, D7, Gm7, C7, Eb9/11+, D7, Bb6, B0, F, Dm7, Gm7, C7, F, F+.

LOVE IS HERE TO STAY

(George GERSHWIN - Ira GERSHWIN 1938)

STANDARD

MEDIUM

18 VERSE

32 A B A B'

B. Carter 55- M. McPartland 51
O. Peterson 59- G. Ammons 55
J. Byard 71- B. Peiffer 58- G. Ba-
dini 73- C. Basie 56- J. Hodges 58
B. Holiday 57- T. Wilson 54- 57
I. Jaquet 55- L. Hampton 54- 57
L. Armstrong 57- E. Fitzgerald 59
L. McLean 57- L. Young 56- 58
B. Evans 62- 65- J. Dorsey 38
E. Fitzgerald 59- S. Getz 58
D. Gillespie 52- R. Norvo 58
J. Cleveland 55

STANDARD		MEDIUM		18 VERSE		32 A B A B'	
G9	Gm7 C7	F	F (D7)	G9	Gm7 C7	Eb9 11+ D9	Bm7 65 E7
Am7 D7	Gm7 C7	F7M Bb7M	Em7 b5 A7	Dm7	G7	Gm7	C7 (D7)
Am7 D7	Gm7 C7	Eb9 11+ D7	Bb6 B0	F Dm7	Gm7 C7	F	-

THE MAN I LOVE (Gershwin 1924)

Verse

Handwritten musical notation for the Verse of 'The Man I Love'. The key signature is B-flat major (two flats). The notation is on a single staff with a treble clef. Chords are written below the staff: 3E_b , G_b^0 , Fm^7 , B_b^7 , E_b^{7M} , G^7 , A_b^6 , Fm^7 , B_b^{7+} , Gm^7 , C^9 , Fm^7 , A_m^{7+} , D^7 , Gm^7 , C^7 , F^9 , B_b^9 , 3E_b , G_b^0 , Fm^7 , B_b^7 , E_b , G^7 , Cm , A_m^{7+} , Cm , G_b^0 , $^5B_b^{7M}$, $^5B_b^6$, Cm^7 , F^9 , Fm^7 , F , B_b^0 , Fm^7 , B_b^9 .

Chorus [A]

Handwritten musical notation for the Chorus of 'The Man I Love'. The key signature is B-flat major. The notation is on a single staff with a treble clef. Chords are written below the staff: E_b , E_b^{7M} , $^3B_b^{7M(7)}$, C^7 , Fm^7 , B_b^7 , Gm^7 , C^7 , Fm^7 , B_b^7 , B_b^7 , E_b , A_b^{7M} , E_b , G^7 , Cm , A^0 , A_b^0 , 5Cm , $^5G^7$, Cm , A^0 , A_b^0 , Gm^7 , C^9 , Fm^7 , B_b^7 , E_b , E_b^{7M} , $^3B_b^{7M(7)}$, C^7 , Fm^7 , B_b^7 , E_b , A_b^{7M} , E_b .

THE MAN I LOVE

STANDARD

SLOW → FAST (when played in 64 bars)

(George GERSHWIN - Ira GERSHWIN 1924)

16 A B

VERSE									
A	3E_b	Fm^7	E_b^{7M}	A_b^6	Gm^7	Fm^7	Gm^7	F^9	
	G_b^0	B_b^7	G^7	Fm^7	C^9	A_m^{7+}	D^7	B_b^9	
B	—	—	E_b	A_m^{7+}	B_b^{7M}	Cm^7	Fm^7	Fm^7	
	—	—	Cm	G_b^0	B_b^6	F^9	B_b^0	B_b^9	

32 (or 64) A A B

A	E_b	E_b^{7M}	$B_b^{7M(7)}$	C^7	Fm^7	B_b^7	Gm^7	Fm^7
	—	—	—	—	—	—	C^7	B_b^7
A	—	—	—	—	—	—	E_b	E_b
	—	—	—	—	—	—	A_b^{7M}	G^7
B	Cm	A^0	Cm	G^7	Cm	A^0	Gm^7	Fm^7
	7	A_b^0	Cm	7	7	A_b^0	C^9	B_b^7
A	—	—	—	—	—	—	—	E_b
	—	—	—	—	—	—	—	—

Diagram for Variant Bar 18 showing chords D^9 and G^9 in a box.

VARIANT Bar 18

Diagram for Variant Bar 19 showing chords Cm , G^7 , A_m^{7+} , and D^7 in a box.

VARIANT Bar 19

Diagram for Variant Bar 5, 13, 29 showing chords A_b^{7M} , Fm^7 , D^9 , and B_b^7 in a box.

VARIANT Bar 5, 13, 29

NIGHT AND DAY (Porter 1932)

Verse

A

Handwritten musical notation for the first system of the 'Verse' section. The key signature is B-flat major (two flats). The notation includes a treble clef, a common time signature, and a series of eighth and quarter notes. Chord symbols are written below the staff: E₀, 5 B₆⁷, 7 B₆⁷, 3 E₆, 3 E₆^m, 5 B₆⁷, E₀, 5 B₆⁷, 7 B₆⁷, 3 E₆, 3 E₆^m, E₆^m, 3 B₆⁷, 7 B₆⁷. A bracket labeled 'A' is above the first measure, and a bracket labeled 'B' is above the last measure. The text '(To Chorus)' is written below the staff between the third and fourth measures.

(To Chorus)

Chorus

A

Handwritten musical notation for the 'Chorus' section. The key signature is B-flat major (two flats). The notation includes a treble clef, a common time signature, and a series of eighth and quarter notes. Chord symbols are written below the staff: B₆^m, B₆⁷, E₆, E₆, B₆^m, B₆⁷, E₆, E₆, Am⁷⁻⁵, Ab^{m7-5}, Gm⁷, G₆⁰, Fm⁷, B₆⁷, E₆, E₆, G₆^m, G₆⁶, E₆^m, E₆⁶, Am⁷⁻⁵, Ab^{m7-5}, Gm⁷, G₆⁰, Fm⁷, B₆⁷, E₆, E₆. Brackets labeled 'A' and 'B' are above the first and second measures respectively. A bracket labeled '3' is above the third measure. A bracket labeled '2' is above the fourth measure. A bracket labeled '3' is above the fifth measure. A bracket labeled '3' is above the sixth measure. A bracket labeled '3' is above the seventh measure. A bracket labeled '3' is above the eighth measure. A bracket labeled '3' is above the ninth measure. A bracket labeled '3' is above the tenth measure. A bracket labeled '3' is above the eleventh measure. A bracket labeled '3' is above the twelfth measure. A bracket labeled '3' is above the thirteenth measure. A bracket labeled '3' is above the fourteenth measure. A bracket labeled '3' is above the fifteenth measure. A bracket labeled '3' is above the sixteenth measure. A bracket labeled '3' is above the seventeenth measure. A bracket labeled '3' is above the eighteenth measure. A bracket labeled '3' is above the nineteenth measure. A bracket labeled '3' is above the twentieth measure. A bracket labeled '3' is above the twenty-first measure. A bracket labeled '3' is above the twenty-second measure. A bracket labeled '3' is above the twenty-third measure. A bracket labeled '3' is above the twenty-fourth measure. A bracket labeled '3' is above the twenty-fifth measure. A bracket labeled '3' is above the twenty-sixth measure. A bracket labeled '3' is above the twenty-seventh measure. A bracket labeled '3' is above the twenty-eighth measure. A bracket labeled '3' is above the twenty-ninth measure. A bracket labeled '3' is above the thirtieth measure. A bracket labeled '3' is above the thirty-first measure. A bracket labeled '3' is above the thirty-second measure. A bracket labeled '3' is above the thirty-third measure. A bracket labeled '3' is above the thirty-fourth measure. A bracket labeled '3' is above the thirty-fifth measure. A bracket labeled '3' is above the thirty-sixth measure. A bracket labeled '3' is above the thirty-seventh measure. A bracket labeled '3' is above the thirty-eighth measure. A bracket labeled '3' is above the thirty-ninth measure. A bracket labeled '3' is above the fortieth measure. A bracket labeled '3' is above the forty-first measure. A bracket labeled '3' is above the forty-second measure. A bracket labeled '3' is above the forty-third measure. A bracket labeled '3' is above the forty-fourth measure. A bracket labeled '3' is above the forty-fifth measure. A bracket labeled '3' is above the forty-sixth measure. A bracket labeled '3' is above the forty-seventh measure. A bracket labeled '3' is above the forty-eighth measure. A bracket labeled '3' is above the forty-ninth measure. A bracket labeled '3' is above the fiftieth measure. A bracket labeled '3' is above the fifty-first measure. A bracket labeled '3' is above the fifty-second measure. A bracket labeled '3' is above the fifty-third measure. A bracket labeled '3' is above the fifty-fourth measure. A bracket labeled '3' is above the fifty-fifth measure. A bracket labeled '3' is above the fifty-sixth measure. A bracket labeled '3' is above the fifty-seventh measure. A bracket labeled '3' is above the fifty-eighth measure. A bracket labeled '3' is above the fifty-ninth measure. A bracket labeled '3' is above the sixtieth measure. A bracket labeled '3' is above the sixty-first measure. A bracket labeled '3' is above the sixty-second measure. A bracket labeled '3' is above the sixty-third measure. A bracket labeled '3' is above the sixty-fourth measure. A bracket labeled '3' is above the sixty-fifth measure. A bracket labeled '3' is above the sixty-sixth measure. A bracket labeled '3' is above the sixty-seventh measure. A bracket labeled '3' is above the sixty-eighth measure. A bracket labeled '3' is above the sixty-ninth measure. A bracket labeled '3' is above the seventieth measure. A bracket labeled '3' is above the seventy-first measure. A bracket labeled '3' is above the seventy-second measure. A bracket labeled '3' is above the seventy-third measure. A bracket labeled '3' is above the seventy-fourth measure. A bracket labeled '3' is above the seventy-fifth measure. A bracket labeled '3' is above the seventy-sixth measure. A bracket labeled '3' is above the seventy-seventh measure. A bracket labeled '3' is above the seventy-eighth measure. A bracket labeled '3' is above the seventy-ninth measure. A bracket labeled '3' is above the eightieth measure. A bracket labeled '3' is above the eighty-first measure. A bracket labeled '3' is above the eighty-second measure. A bracket labeled '3' is above the eighty-third measure. A bracket labeled '3' is above the eighty-fourth measure. A bracket labeled '3' is above the eighty-fifth measure. A bracket labeled '3' is above the eighty-sixth measure. A bracket labeled '3' is above the eighty-seventh measure. A bracket labeled '3' is above the eighty-eighth measure. A bracket labeled '3' is above the eighty-ninth measure. A bracket labeled '3' is above the ninetieth measure. A bracket labeled '3' is above the ninety-first measure. A bracket labeled '3' is above the ninety-second measure. A bracket labeled '3' is above the ninety-third measure. A bracket labeled '3' is above the ninety-fourth measure. A bracket labeled '3' is above the ninety-fifth measure. A bracket labeled '3' is above the ninety-sixth measure. A bracket labeled '3' is above the ninety-seventh measure. A bracket labeled '3' is above the ninety-eighth measure. A bracket labeled '3' is above the ninety-ninth measure. A bracket labeled '3' is above the hundredth measure.

RIGHT AND DAY

(Cole PORTER - C.P. 1932)

STANDARD

MEDIUM FAST

16 A B

ERSE	E^o	Bb_7	Bb_7 / Eb_3	Ebm_3 / Bb_7	E^o / Bb_7	Bb_7 / Eb_3	Ebm_3 / Ebm_3	Bb_7
	B_7	E_3	C_7	F_3 / E_3	Eb_5 / Bb_0	Bb_7	Ebm_5 / Bb_0	Bb_7

48 A A B

B_7M	Bb_7	Eb	-	B_7M	Bb_7	Eb	-
A_7^{bs}	Abm_7^{bs}	Gm_7	Gb_0	Fm_7	Bb_7	Eb	-
Gb_7M	Gb_6	Eb_7M	Eb_6	Gb_7M	Gb_6	Eb_7M	Eb_6
A_7^{bs}	Abm_7^{bs}	Gm_7	Gb_0	Fm_7	Bb_7	Eb	-

F_7^{bs}

VARIANT
Bar I, 5
17, 21

Only You

Buck Ram (1955)



Bb Sax/Tpt

Only You

Buck Ram (1955)



ONLY YOU

A	G	—	B	—	Em	—	G ⁷	—
B	D	—	G / B	Em	A ⁷	—	Am	(D)
A	G	—	B	—	Em	—	G ⁷	—
C	D	C _m ⁶	G / B	E ⁷	A ⁷	D	G / C _m ⁶	G

✓ THERE IS NO GREATER LOVE (Jones-Sydney 1936)

[illegible]

THERE IS NO GREATER LOVE

(Isham JONES - Marly SYMES 1936)

STANDARD MEDIUM SLOW → MEDIUM FAST 16 VERSE C 32 A A' B A'

A	Bb6	* Eb7M / E66	D?	G?	C?	-	Cm?	F?
A'	-	* -	-	-	C?	Cm? / F?	Bb6 / Eb6	Bb6
B	D?	Gm	∴	.	D?	Gm?	C?	F?
A'	-	* -	-	-	-	-	-	-

VARIANT Bar 2,*
10 and 26 :

Eb13	D? / Ab?
------	----------

VARIANT Bur 2,*
10 and 26 :

THERE WILL NEVER BE ANOTHER YOU

(Harry WARREN
- Mack GORDON 1942)

STANDARD

MEDIUM

16 VERSE

32 A B A B

A	E ^b 7M	-	Dm7	G7	Cm7	-	B ^b m7	E ^b 7
B	A ^b 7M	D ^b 9	Gm7	Cm7	F7	-	Fm7	B ^b 7
A	-	-	-	-	-	-	-	-
11'	A ^b 7M	D ^b 9	E ^b 7M	Am7 ^{b9} D7	Gm7 A ^b 7M	Gm7 C7	Fm7 B ^b 7	E ^b 6

VARIANT
Bar 15 :

* F [#] m7 B7	Fm7 B ^b 7
---------------------------	-------------------------

THERE WILL NEVER BE ANOTHER YOU

(Warren-Gordon 1942)

Handwritten musical score for the song "There Will Never Be Another You". The score is written on four staves in G major (one sharp) and 4/4 time. It includes chord progressions and melodic lines for the first and second endings.

Staff 1 (First Ending): Chords: E^b7M, Dm7, G7, Cm7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (half).

Staff 2 (First Ending): Chords: Cm7, B^bm7, E^b7, A^b7M, D^b9. Melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (half).

Staff 3 (Second Ending): Chords: Gm7, Cm7, F7, F7, Fm7, B^b7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (half).

Staff 4 (Second Ending): Chords: E^b7M, Am7^{b9} D7, Gm7, A^b7M, Gm7, C7, Fm7, B^b7, E^b6. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (half).

Thou Swell

Rogers - Hart

verse



9



17



25

chorus



33



41



49



THOU SWELL

VERSE

STANDARD

MEDIUM FAST

(Richard RODGERS - Lorenz HART 1927)

A	Bb7	Eb6	Fm7 / Bb9	Eb	D7	Fm7	D7	Eb6	Bb0	Fm6	Eb	Eb6
A	—	—	—	—	—	—	—	—	—	—	—	—
	Gm / Cm	D7 / Gm	Eb / Cm	D7 / Gm	Cm / F7sus	F7	Bb6	Cm / Cm7	F7	Bb7 / F9		

32 A B A B'

A	Bb7 (F7)	•	•	Bb7	Eb (Bb7)	•	•	³ Eb / Gb0
B	⁵ Bb7 / E0	Fm7 / Bb7	Eb	Eb7	Ab / G7	Cm7 / F7	Bb7	Bb7 (F7)
A	—	—	—	—	—	—	—	—
B'	⁵ Bb7 / E0	Fm7 / Bb7	⁵ G7 / b5	C7	F7	Bb7	Eb	—

Bb sax/tp

Thou Swell

Rogers - Hart

verse

9

17

25 chorus

33

41

49

THOU SWELL

VERSE

STANDARD

MEDIUM FAST

(Richard RODGERS - Lorenz HART 1927)

A	Bb7	Eb6	Fm7 / Bb9	Eb	D7	Fm7	D7	Eb6	Bb0	Fm6	Eb	Eb6
A	—	—	—	—	—	—	—	—	—	—	—	—
	Gm / Cm	D7 / Gm	Eb / Cm	D7 / Gm	Cm / F7sus	Bb6	Cm / Cm7	F7	Bb7 / F9			

32 A B A B'

A	Bb7 (F7)	•	•	Bb7	Eb (Bb7)	•	•	³ Eb / Gb0
B	⁵ Bb7 / E0	Fm7 / Bb7	Eb	Eb7	Ab / G7	Cm7 / F7	Bb7	Bb7 (F7)
A	→ —	—	—	—	—	—	—	—
B'	⁵ Bb7 / E0	Fm7 / Bb7	⁵ G7 / b5	C7	F7	Bb7	Eb	—

THREE LITTLE WORDS (Ruby - Kalmar 1930)

Handwritten musical score for 'Three Little Words' in G major, 4/4 time. The score consists of four staves. The first staff is marked with a box 'A' and contains the notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff is marked with a box 'B' and contains the notes D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The third staff is marked with a box 'A' and contains the notes F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains the notes D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are written below the notes: C, Ebm6, Dm7, G7, Dm7, G7, D7, G7, C7, C7, Gm7, C7, F7M, F6, Bb7, A7, D7, G7, C, C, Ebm6, Dm7, G7, C6, C6.

THREE LITTLE WORDS

(Harry RUBY - Bert KALMAR 1930)

STANDARD

MEDIUM FAST

24 VERSE

32 A A B A'

A	C	-	₃ C	Ebm6	Dm7	G7	Dm7 / G7	D7 / G7
A	-	-	-	-	-	-	-	-
B	C7	-	Gm7	C7	F7M	F6	Bb7 / A7	D7 / G7
A'	-	-	-	-	-	-	C6	-

THE WAY YOU LOOK TONIGHT (Kern-Fields 1936)

[A]

THE WAY YOU LOOK TONIGHT

(Jerome KERN - Dorothy FIELDS 1936)

STANDARD

FAST

[Eb]

64 (or 68) A A-B A

F7M	Dm7	Gm7	C7	Am7 ^{b5}	D9 ^b	Gm7	C7
Cm7	F7	Bb6 (D7)	Gm7 C7	F6 Dm7	Gm7 C7		
Ab7M	A0	Bbm7	Eb7	Cm7	B0	Bbm7	Eb7
Ab7M	A0	Bbm7	Eb7	Ab7M	Fm7	Gm7	C7
F7M	Dm7	Gm7	C7	Am7 ^{b5}	D9 ^b	Gm7	C7
Cm7	F7	Bb6 (D7)	Gm7 C7	F6 Dm7	Gm7 C7		
Coda				Bb6 (D7)	Gm7 C7	F6	-

- sometimes the coda is played as a tail for the statement of the melody.

(Coda)

A. Blakey 54- D. Brubeck 50-53- B. DeFranco 52- C. Hawkins 47-63
G. LaFitte 78- A. Pepper 54- H. Waldron 57- B. Goodman 42- D. Byrne
T. Wilson 36- C. Adderley 57- E. Bostic 58- D. Gillespie 46-53
B. Brookmeyer 58- B. Butterfield 54- E. Condon 46- R. Eldridge 59
E. Davis 55- E. Dolphy 61- M. Ferguson 54- S. Getz 52- J. Hampton 54
E. Fitzgerald 64- E. Garner 49-51-63- J. McLean 55- S. Rollins 54
A. Tatum 54- O. Peterson 53-59- F. Antaire 36-52- Keynotes 46-54
C. Parker 48- H. Solal 54- J. Raney 76- J. Sullivan- B. Clayton

WHEN I TAKE MY SUGAR TO TEA (Fain - Norman - Kahal 1931)

Handwritten musical score for "When I Take My Sugar to Tea". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six staves of music. Chords are written below the notes. The first staff is marked with a box labeled 'A'. The second staff is marked with a box labeled 'B'. The third staff is marked with a box labeled 'A'. The fourth staff is marked with a box labeled 'A'. The fifth staff is marked with a box labeled 'A'. The sixth staff is marked with a box labeled 'A'. The chords are: F, F#0, 5C7, 5D7, Gm, Gm7-5, 5F, C7, F, F7, Bb6, Bb6, Eb7, Eb7, F, G7, Db7, C7, F, F#0, 5C7, 5D7, Gm, Gm7-5, 5F, C7, F.



WHEN I TAKE MY SUGAR TO TEA

(Copyright 1931
FLORENCE HORNMAN,
REVISED EDITION 1931)

STANDARD

MEDIUM

16 VERSE

32 A A B A

A	F / F#0	5 C7	• / •	5 D7	Gm / Gm7-5	5 F / C7	F
A	—	—	—	—	—	—	F / F7
H	Bb6	—	—	F	G7	Db7	C7
A	—	—	—	—	—	—	F

WHEN MY DREAMBOAT COMES HOME (Franklin-Friend 1936)

Handwritten musical score for "When My Dreamboat Comes Home" in G-flat major (three flats). The score consists of four staves. The first staff has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. Chords are written below the notes. The key signature has three flats (B-flat, E-flat, A-flat).

WHEN MY DREAMBOAT COMES HOME

STANDARD

MEDIUM

16 VERSE

(Dave FRANKLIN -
Cliff FRIEND 1936)

32 A B A B'

A	Ab	Ab / Eb7	Ab	-	Ab	Ab / Db	Ab	-
B	Ab / Ab7m	Ab7	Db	Db / (Ab)	Bb7	-	Eb7	-
A	-	-	-	-	-	-	-	-
B'	Ab / Ab7m	Ab7	Db	Db / (Ab)	Bb7	Bbm7 / Eb7	Ab	-

YOU AND THE NIGHT AND THE MUSIC (Schwartz-Dietz 1934)

A

B

A'

Handwritten musical score for "You and the Night and the Music" (Schwartz-Dietz 1934). The score is written on ten staves, grouped into three sections: A (first staff), B (second and third staves), and A' (fourth through sixth staves). The key signature is one flat (B-flat major/D minor). The score includes various musical notations such as treble clefs, notes, rests, and bar lines. Chord symbols are written below the staves, often with fingerings (e.g., 3, 1, 2) and articulations (e.g., accents, slurs). The chords include Cm, Am7-5, Dm7, G7, Bm7-5, C-9, Fm, F#m, Dm7-5, G7, C7M, Am7, Ab7, G7, C6, Ab13, G13, Ab13, G13, Ab13, G13, Ab13, G13, Dm9, G+9, Cm, Am7-5, Dm7, G7, Gm7-5, C-9, Fm, Dm7-5, G-9, Cm6, Am7-5, D-9, G-9, Cm6.

YOU AND THE NIGHT AND THE MUSIC

STANDARD

MEDIUM

16 VERSE

(Arthur SCHWARTZ - Howard DIETZ 1934)

32 A A B A'

	STANDARD	MEDIUM	16 VERSE					
A	Cm Am7b9	Dm7 G7	Gm7b9 C9b	Fm	Fm 7	Dm7b9 G7	C7M Am7	Ab7 G7
A	—	—	—	—	—	—	C7M	C6
B	Ab13	—	G13 Ab13	G13	*Ab13	—	G13 Ab13	Dm9 G7b9
A'	—	—	—	—	Dm7b9 G9b	Cm6 Am7b9	D9b G9b	Cm6

VARIANT Bar 21
for statement
of the melody :

*

Ab Ab7+	Ab6 D7	G7 Dm7b9	G7
------------	-----------	-------------	----

VARIANT
Bar 30 for
statement of
the melody :

5 Cm	3 D7
Fo	2 Cm

YOU TOOK ADVANTAGE OF ME (Rodgers-Hart 1928)

Verse

Handwritten musical score for the song "You Took Advantage of Me". The score is written on ten staves. The first four staves are labeled "Verse" and the last six staves are labeled "Chorus". The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written below the staves, including Eb, Db, Ab, Gb, A6, Eb+, Ab, B7, Bb7, Eb, D7, Gm, C7, F9, Eb, Bm6, Bb7, Eb, Eo, Fm7, Bb7, Eb, Gb, Fm7, Bb7, Eb, (Bb7), Cm, D7, G7, C7, F7, Bb7, Eb, (G7), Cm, D7, G7, C7, F7, Bb7, Eb, Bb7, Eb, Eo, Fm7, Bb7, Eb, Gb, Fm7, Bb7.

YOU TOOK ADVANTAGE OF ME

Richard RODGERS - Lorenz HART 1928)



VERSE

STANDARD

SLOW to MEDIUM

16 A A'

Eb	Db	.	.	.	Ab	Gb	Ab	Gb	Ab	Eb
Eb	Db	.	.	.	Ab	Gb	Ab	Eb7	B7	Bb7
Eb	Db	Eb	Db	Ab	C7	F9	5Eb	Bm6	Bb7	
Eb	Db	Eb	Eb7	D7	Gm	C7	F9	Bm6	Bb7	

32 A A B A

Eb	Eo	Fm7	3Eb	Fm7	3Eb	Ab	Fm7	5Eb	Eb
Eb	Eo	Fm7	3Eb	Fm7	3Eb	Ab	Fm7	5Eb	Eb
Cm	D7	G7	F7	Bb7	Eb	Cm	G7	F7	Bb7
Cm	D7	G7	F7	Bb7	Eb	Cm	G7	F7	Bb7