

The very best of Cole Porter

for piano and voice

vol. 1



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ALL OF YOU

Words and Music by
COLE PORTER

Fox trot tempo

Piano

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Fox trot tempo' and the dynamic is 'mf'.

(with bounce, but not too fast)

mp

Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

The first system of the vocal melody is written on a single staff. The piano accompaniment is shown below. The dynamic is 'mp'. The tempo instruction is '(with bounce, but not too fast)'. The lyrics are 'Af - ter watch - ing her ap - peal from ev - 'ry an - gle,'.

There's a big ro - man - tic deal I've got to

The second system of the vocal melody is written on a single staff. The piano accompaniment is shown below. The lyrics are 'There's a big ro - man - tic deal I've got to'.

wan - gle. For I've fal - len for a

The third system of the vocal melody is written on a single staff. The piano accompaniment is shown below. The lyrics are 'wan - gle. For I've fal - len for a'.

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Fm7 Bb7 G7+ G7 G dim. C7

cer - tain love - ly lass, And it's

Fm Fm7 Bb7 E dim. Bb7

not a pass - ing fan - cy or a fan - cy pass. —

Refrain - Slowly

Ab Eb

I love the looks of you, the

mp

Abm Ab Eb

lure of you, I'd love to make a

Abm Eb Eb dim.

tour of you, The eyes, the arms, the

più espr.

Bb9 Eb Bbm7 C7 C7(b9) C7+

mouth of you, The East, West, North and the

Fm Bb7 Ab Eb

South of you. I'd love to gain com -

mp

Abm Ab Eb

plete con - trol of you, And han - dle

C7 Em

e - ven the heart and soul of you, So

cresc.

Ab Eb dim. G7+ G7

love, at least, a small per-cent of me, do,

f marcato

Bbm6 C7 Fm C7 Fm Bb7

For I love all of

1. Eb B dim. Bb7 2. Eb

You. I love the You.

f *mf* *f*

ALLEZ-VOUS-EN, GO AWAY

Words and Music by
COLE PORTER

Moderato

Piano

The piano introduction is in 3/4 time, marked 'Moderato' and 'mp'. It features a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple harmonic accompaniment of quarter notes.

(with a lilt) Dm7 G7 C6

Since the mo - ment when first like a rock - et you

The first system of the vocal melody is in 3/4 time, marked '(with a lilt)'. The lyrics are 'Since the mo - ment when first like a rock - et you'. The piano accompaniment is in 3/4 time, marked 'p', with a bass line of quarter notes and a treble line of chords.

Dm7 G9 C maj. 7

burst in my hith - er - to tran - quil skies;

The second system of the vocal melody is in 3/4 time, marked 'Dm7 G9 C maj. 7'. The lyrics are 'burst in my hith - er - to tran - quil skies;'. The piano accompaniment is in 3/4 time, marked 'p', with a bass line of quarter notes and a treble line of chords.

C6 Dm7 G7 C6

I am star - tled to find I am not col - or

The third system of the vocal melody is in 3/4 time, marked 'C6 Dm7 G7 C6'. The lyrics are 'I am star - tled to find I am not col - or'. The piano accompaniment is in 3/4 time, marked 'p', with a bass line of quarter notes and a treble line of chords.

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E B7 E

blind when I view the blue of your eyes.

poco rit

Dm7 E7+

There-fore, please do not take me to task

a tempo

E7 Eb7 D7 G7(6) Ebdim. G7

if the fol - low - ing fa - vor I ask:

rit

C C6 C+

Refrain (*Slow Valse tempo with much expression*)

Al - lez-vous - en*, — al - lez-vous - en, — Mam' - selle,
M' - sieur,

legato

*Pronounce: Al-lay-voo-son
(French for Go away.)

C C G7

Al - lez-vous - en, — go a - way,

Dm Dm6 Bb

Al - lez-vous - en, — al - lez-vous - en, — { Mam' - selle,
M' - sieur,

Dm Dm7 G7 C C maj. 7

I have no time for you to - day,

C6 C C6 C+

Do be a dear, — just dis - ap - pear — { Mam' - selle,
M' - sieur,

C C9 C+ F maj. 7

Bid me good - bye, do, do, do,

cresc. *bd.*

F6 Dm7 C dim. C

Al - lez - vous - en, please go a - way, { Mam' - selle, M' - sieur,

mf *mp*

1. C G7 C Gdim. G7

or I may go a - way with you. Al - lez - vous -

p *rit* *mp a tempo*

2. C G7 C Dm Cdim. C

or I may go a - way with you.

mp *molto espr.* *rit* *mf*

ANYTHING GOES

Words and Music by
COLE PORTER

Moderato

mp *rit.*

The piano introduction is in 3/4 time, starting with a half note G4 in the right hand and a half note Bb3 in the left hand. The melody in the right hand consists of a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a steady accompaniment of quarter notes: Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The piece concludes with a ritardando.

VERSE

p a tempo

Cmi. A \flat Cmi.

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

The first line of the verse features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active eighth-note melody in the right hand. The key signature has two flats (Bb and Eb).

G7 Cmi. D \flat A \flat 7 D \flat

wound the clock — Since the Pu - ri - tans got a shock —

The second line continues the verse. The piano accompaniment includes a triplet of eighth notes in the left hand. The vocal melody continues with a similar rhythmic pattern.

G7 Dm7 G7 C7

When they land - ed on Ply - mouth Rock; — If to -

mf

The third line concludes the verse. The piano accompaniment features a triplet of eighth notes in the left hand. The vocal melody ends with a half note. The piano part ends with a *mf* dynamic marking.

C7 Fmi. C7 Fmi.

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

This system contains the first two measures of the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G7 Cmi. G7 Cmi. G D7 G7 G6

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

This system contains the next two measures of the vocal line. The piano accompaniment continues with similar harmonic support.

REFRAIN

G7 C Ami.

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

The first measure of the refrain. The piano accompaniment starts with a *p-mf* dynamic marking.

C7 Dmi.7 C Dmi.7 Fm 6 C F8

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

The second measure of the refrain. The piano accompaniment features a more active right-hand part with some grace notes.

C G+ C Ami.

Good auth-ors too who once knew bet-ter words Now on - ly use four - let -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a C chord, followed by a G+ chord, then a C chord, and ends with an Ami chord. The lyrics are "Good auth-ors too who once knew bet-ter words Now on - ly use four - let -". The piano accompaniment includes a dynamic marking of *mf* and various chord voicings.

C7 Dmi.7 C Dmi.7 Fm6 C Dm

ter words, writ - ing prose, _____ An - y - thing goes.

The second system continues the musical score. The vocal line has chords C7, Dmi.7, C, Dmi.7, Fm6, C, and Dm. The lyrics are "ter words, writ - ing prose, _____ An - y - thing goes.". The piano accompaniment continues with various chord voicings and a dynamic marking of *mf*.

C B7 E B9 B7

The world_ has gone mad to - day_ And good's bad to - day,_ And black's

The third system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has chords C, B7, E, B9, and B7. The lyrics are "The world_ has gone mad to - day_ And good's bad to - day,_ And black's". The piano accompaniment includes a dynamic marking of *mf* and various chord voicings.

E7 B7 F.mi.

white to day,_ And day's night to day,_ When most guys to - day_ That wo-men

The fourth system continues the musical score. The vocal line has chords E7, B7, and F.mi. The lyrics are "white to day,_ And day's night to day,_ When most guys to - day_ That wo-men". The piano accompaniment continues with various chord voicings and a dynamic marking of *mf*.

Emi.7 C#dim. D#dim C#dim. G7

prize to - day, - Are just sil - ly gi - go - los; _____ So

C Ami.

though I'm not a great ro - manc - er I know that {you're} {I'm} bound to an -

C7 Dmi.7 C Dmi.7

swer when {I} {you} pro - pose, _____ An - y - thing

1. C F6 C F6 C F#dim. G7 2. C F6 C Dmi.7 C

goes. _____ In goes. _____

AT LONG LAST LOVE

Words and Music by
COLE PORTER

Con moto

Piano

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a simple bass line. The tempo is marked 'Con moto' and the dynamics are 'mf'.

with expression and not too slow

mf

Cm F7(9) F7 Bb

I'm — so in love, — And though it gives me — joy in —

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are 'I'm — so in love, — And though it gives me — joy in —'. The piano accompaniment includes chords and a bass line. The dynamics are 'mf'.

Bbm Eb7 Ab Db6 Eb7

tense, — I can't de - ciph - er, If I'm a lif - er, — Or if it's

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are 'tense, — I can't de - ciph - er, If I'm a lif - er, — Or if it's'. The piano accompaniment includes chords and a bass line.

Fm C7sus.4 C7 Db7 C7 Fm

just a — first of - fense. I'm — so in

The third system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are 'just a — first of - fense. I'm — so in'. The piano accompaniment includes chords and a bass line. The dynamics are 'mf'.

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Cm D7 G7 sus. 4 G7

love, I've no sense of val - ues left at all. Is this a

Cm Fm *p* *Guitar tacet* G Fm6 G

play - time af - faire of May - time, Or is it a wind - fall?

Refrain C G Am G G7 Am

slowly, with warm expression *p-mf*

Is it an earth quake or sim - ply a shock?

Em F A7

Is it the good tur - tle soup or mere - ly the

Dm Dm6 A A7

mock? Is it a cock - tail, this feel - ing of

F6 Dm6 *cresc.* F G7

joy, Or is what I feel the real Me -

mf C C G Am

Coy? Is it for all time,

G G7 Am Em

- or sim - ply a lark? Is it Gra -

C7 Bb F#dim.7 E7 F6 F *molto*

na - da I see or on - ly As - bu - ry Park? Is it a

Am6 *espressivo* Fm C C

fan - cy not worth think - ing of,

Gm6 p A7 D7 *cresc.* G7

Or is it At Long Last

1. C F6 A7 Fm G7 2. C F6 C

Love. Is it a Love.

ANOTHER OP'NIN', ANOTHER SHOW

(From "KISS ME KATE")

Words and Music by
COLE PORTER

Brightly

Piano introduction in F major, 4/4 time. The right hand features a melodic line with a forte (f) dynamic marking. The left hand provides a simple harmonic accompaniment. The piece begins with a half note F in the bass and a half note C in the treble, followed by a series of chords and moving lines.

F

Vocal line: An - oth - er Op' - nin', An - oth - er Show_ In
 Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A chord diagram for F major is shown above the first measure.

Phil - ly, Bos - ton or Balt - i - mo'e, A chance for stage -

Vocal line: Phil - ly, Bos - ton or Balt - i - mo'e, A chance for stage -
 Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

F#dim **C7/G** **C7** **F** **D7-9** **Gm7-5**

Vocal line: - folks to say "Hel - lo" An - oth - er op' - nin' of
 Piano accompaniment: The piano part continues with a steady accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F#dim, C7/G, C7, F, D7-9, and Gm7-5 are shown above the corresponding measures.

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C13 **F**

an - oth - er show. An - oth - er job — that you hope, at last,

Will make your fu - ture for - get your past, — An -

F#dim **C7/G** **C7** **F** **D7-9**

oth - er pain — where the ul - cers grow, — An - oth - er op' -

Gm7-5 **C13** **F** **E7** **Am** **Am6**

- nin' of an - oth - er show! Four weeks, — you re -

E **F#m7** **Gdim** **E7/G#** **E7** **Am** **Am6** **D#m** **Am/E** **F7** **E**

hearse and re - hearse, — Three weeks, — and it could - n't be worse, —

E7 Am Am6 D7 C/EF#m7-5 G C C/B

One week, will it ev - er be right? Then out of the hat

C/Bb C/A D7 G7+5 C C7 F

it's that big first night! The o - ver - ture is a - bout to start, You

cross your fin - gers and hold your heart, It's cur - tain time and a -

F#dim C7/G C7 F D7-9 Gm7-5 C13 F

way we go, An - oth - er op' - nin' of an - oth - er show.

BLOW, GABRIEL, BLOW

Words and Music by
COLE PORTER

Poco agitato

(Spoken)

Do you hear that play-in'? Yes, I hear that play-in'!

mf

(Sung)

Do you know who's play-in'? No, who is that play-in'? Why, it's

Ga - bri - el, Ga - bri - el play - in', Ga - bri - el, Ga - bri - el say - in',

f

"Will you be read-y to go when I blow my horn? _____ Oh,

fz

REFRAIN

p-mf E^b Cm G^7 Cm^7 A^b E^b Fm^7 B^b Cm^7 B^b E^b Cm

Blow — Ga - bri - el, blow, ————— Go on and blow — Ga -

G^7 Cm^7 B^b7 E^b B^b E^b Cm E^b Cm E^b7

- bri - el, blow! ————— I've been a sin-ner, I've been a scamp, But

Fm E^b F^7 B^b7 E^b Cm G^7 E^b7 A^b Fm^7

now I'm will-in' to trim my lamp. So blow — Ga - bri - el, blow! —————

E^b B^b Cm^7 B^b E^b Cm G^7 Cm^7 A^b E^b Fm^7 B^b Cm^7 B^b E^b Cm^7

— I was low, — Ga - bri - el, low, ————— might - y low, — Ga -

Gm Fm F7 B^b Cm7 B^b E^b Cm E^b Cm E^b7

- bri - el, low. _____ But now since I have seen the light, I'm

Fm E^b F7 B^b7 E^b Cm G7 E^b7 A^b Fm7

good by day and I'm good by night, So blow - Ga - bri - el, blow. _____

E^b G+5 Cm Fm6 Cm Fm7 Cm Fm Cm G+5 Cm Fm6 Cm

_____ Once I was - head - ed for hell, _____ Once I was - head -

D7 G Cm6 G B^b7 E^b E^b7

- ed for hell; _____ But when I got to Sa-tan's door, I

heard you blowin' on your horn once more, So I said, "Sa - tan, fare - well"

And now I'm all - read - y to fly, Yes to fly - high -

- - - er and high - er! 'Cause I've gone - through brim - stone -

and I've been thru the fire, And I've purged my soul And my heart too, So

B^b $E^{dim.}$ B^b7 $Cm7$ $C^{\sharp dim.}$ B^b E^b Cm $G7$ $Cm7$
 climb up the moun-tain top — And start to blow, — Ga - bri - el,

A^b E^b $Fm7$ B^b $Cm7$ B^b E^b Cm Gm B^b
 blow; — Go on and blow — Ga - bri - el, blow!

$Cm7$ B^b7 E^b Cm E^b Cm E^b7 Fm E^b
 — I want to join your hap - py band — And play all day in the

Fm $C7$ Fm G Cm $Cm7$ A^b E^b $Fm7$ B^b7 1. E^b B^b7 2. E^b
 Prom - ised Land, So blow — Ga - bri - el, blow! — Oh, —

f *molto deciso*
8va bassa

BE A CLOWN

Brightly

Words and Music by
COLE PORTER

The piano introduction consists of four measures. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays chords: G7, C, Bb, C. The first measure is marked *mf*.

G7

C

Bb

C

I'll re - mem - ber for - ev - er, when I was but

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords G7, C, Bb, C. The piano part is marked *p*.

G7

C6

Dm7

three, Ma - ma, who was clev - er re - mark - ing to

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords G7, C6, Dm7.

G7

C

Bb

me: "If, son, when you're grown up, you

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords G7, C, Bb.

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C A7 Dm Fm C

(Guitar tacet)

want ev - 'ry - thing nice, I've got your fu - ture sewn up if you

G7 C C G7

take this ad - vice: Be a clown, Be a clown, Be a clown.

(Be a) (Be a) (Be a)

mf-f

C C C G7

clown, All the world loves a clown, All the world loves a clown, All the world loves a

Sva.

C Dm7 G7 Bdim

clown Act the fool, play the clown Be a the cra zy buf - clown Be the poor sil - ly

Am G D7 G D9

calf And you'll al - ways have the last
foon And the 'dem oi - selles - last
ass And you'll al - ways trav - el first

G F G7 C G7

laugh, _____
swoon, _____
class, _____

Wear the cap _____
Dress in huge _____
Give 'em quips. _____

and bag the
give 'em

C C7

bells _____
pants _____
fun, _____

And you'll rate _____
And you'll ride _____
And they'll pay _____

with all the _____
to road say _____
you're _____

the great _____
to ro _____
A - _____

F G7 C B C G7

swells, _____
mance, _____
1. _____

If you be - come a doc - tor, folks - 'll
A butch - er or a bak - er lad - ies
If you be - come a farm - er you've the

Cdim



G9



C



B



C



G7



face you with dread, — If you be - come a den - tist, they'll be
 nev - er em - brace, — A bar - ber for a beau - tist, they'll be
 weath - er to buck, — If you be - come a gam - bler, you'll be

Cdim



G7



C



B



C



A7



Adim



A7



glad when you're dead, — You'll get a big - ger hand if you can
 so - cial dis - grace, — They all - 'll come to call if you can
 stuck with your luck — But jack you'll nev - er lack if you can

Dm



Fm



C



G7



F



G7



stand on your head. — Be a clown, be a clown, be a
 fall on your face. — Be a clown, be a clown, be a
 quack like a duck, — Be a clown, be a clown, be a

1,2

C



G7



3

C



clown! — Be a clown! —
 clown! — Be a clown! —

BEGIN THE BEGUINE

Words and Music by
COLE PORTER

Moderato

PIANO

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, and the left hand provides a bass line with chords. The dynamic marking is *mf*.

C *sempre espr* C6 Cmaj7. C6 C C6

When they be - gin the Be - guine It brings back the sound

The piano accompaniment for the first line of lyrics features a complex chordal texture with many accidentals and a steady eighth-note bass line. The dynamic marking is *p* *sempre espr*.

G7

of mu - sic so ten - der It brings back a night of trop - i - cal

The piano accompaniment for the second line of lyrics continues with the same complex chordal texture and eighth-note bass line.

F Dm7 G7 G7 sus4 G7 C sus D

splen - - dour, It brings back a mem - o - ry ev - er green.

The piano accompaniment for the third line of lyrics concludes the piece with the same complex chordal texture and eighth-note bass line.

C C6 Cmaj.7 C6

I'm with you once more — un-der the stars — And

C G7

down by the shore — an or-ches-tra's play - ing, — And e - ven the palms —

Dm G7 F Dm7 G7 G7sus4 G7

— seem to be sway - ing — When they be - gin — the Be-

C Cm F7 Bb

guine. — To live it a - gain — is past all en-deav - our, —

Bbm Eb7 Abmaj.7 Ab6 Ab

Ex-cept when that tune — clutch-es my heart, — And

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ex-cept when that tune — clutch-es my heart, — And". The piano accompaniment consists of chords and arpeggiated figures in both hands. Chord symbols above the staff are Bbm, Eb7, Abmaj.7, Ab6, and Ab. A "cresc." marking is present in the piano part.

A° piu espr. F# G Ab

there we are, swear-ing to love for - ev - er, — And prom-is - ing

mf piu espr.

The second system continues the vocal line with the lyrics "there we are, swear-ing to love for - ev - er, — And prom-is - ing". The piano accompaniment includes triplets and arpeggiated chords. Chord symbols above the staff are A°, F#, G, and Ab. Performance markings include "mf piu espr." and "cresc.".

G Fm7 G G7 p C

nev - er nev - er to part. — What mo-ments di-vine, —

dim. p

The third system features the lyrics "nev - er nev - er to part. — What mo-ments di-vine, —". The piano accompaniment includes triplets and arpeggiated chords. Chord symbols above the staff are G, Fm7, G, G7, and C. Performance markings include "dim." and "p".

C6 Cmaj.7 C6 C C7

— what rap-ture se - rene, — Till clouds came a-long to dis-pers-e the joys we had

The fourth system concludes the lyrics with "— what rap-ture se - rene, — Till clouds came a-long to dis-pers-e the joys we had". The piano accompaniment includes triplets and arpeggiated chords. Chord symbols above the staff are C6, Cmaj.7, C6, C, and C7.

G7 Fm Dm7(-5)

tast - ed, — And now when I hear people curse the chance that was wast - ed, —

This system contains the first two lines of music. The vocal line starts with a half note 'tast - ed,' followed by a quarter rest, then a half note 'And now when I hear people curse the chance that was wast - ed,' followed by another quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords G7, Fm, and Dm7(-5) are indicated above the staff.

Fm G7 G7(sus4) G7 C sus D C

— I know but too well — what they mean; — So don't

This system contains the next two lines of music. The vocal line continues with a quarter rest, then a half note 'I know but too well', followed by a quarter rest, then a half note 'what they mean;', followed by a quarter rest, then a half note 'So don't'. The piano accompaniment continues with the same rhythmic pattern. Chords Fm, G7, G7(sus4), G7, C sus D, and C are indicated above the staff.

C *più espr.* C6 C maj.7 C6

mf let them be - gin — the Be - guine, — Let the

This system contains the next two lines of music. The vocal line starts with a quarter rest, then a half note 'let them be - gin', followed by a quarter rest, then a half note 'the Be - guine,', followed by a quarter rest, then a half note 'Let the'. The piano accompaniment features a steady eighth-note pattern. Chords C, C6, C maj.7, and C6 are indicated above the staff. Performance markings include *più espr.* and *mf*.

C C6 C G7

love that was once a - fire re-main an em - ber; — Let it

This system contains the final two lines of music. The vocal line starts with a quarter rest, then a half note 'love that was once a - fire re-main an em - ber;', followed by a quarter rest, then a half note 'Let it'. The piano accompaniment continues with the same rhythmic pattern. Chords C, C6, C, and G7 are indicated above the staff.

F Dm7 Em Am Dm7

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (F major). The lyrics are "sleep like the dead de-sire I on-ly re-mem-ber When they be-gin". The piano accompaniment is in the right hand, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment with triplets. The left hand has a simple bass line. Dynamics include *dim.* and *p*.

G7 C6 C *molto espr.* C6 C

the Be-guine. Oh yes, let them be-gin the Be-guine, make them

The second system continues the musical score. The vocal line has lyrics "the Be-guine. Oh yes, let them be-gin the Be-guine, make them". The piano accompaniment features a more active eighth-note accompaniment with triplets. Dynamics include *f* and *molto espr.*.

Cmaj.7 C6 C

play Till the stars that were there be-fore re-turn a -

The third system continues the musical score. The vocal line has lyrics "play Till the stars that were there be-fore re-turn a -". The piano accompaniment continues with the eighth-note accompaniment and triplets. Dynamics include *f*.

G7 F Dm7 Em *dim.*

bove you, Till you whis-per to me once more, "Dar-ling, I love you!"

The fourth system concludes the musical score. The vocal line has lyrics "bove you, Till you whis-per to me once more, 'Dar-ling, I love you!'". The piano accompaniment features a steady eighth-note accompaniment with triplets. Dynamics include *mf* and *dim.*.

A9 *p* Dm7 Dm7(-5)

And we sud-den-ly know _____ what heav-en we're in, _____

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols A9, Dm7, and Dm7(-5) are placed above the vocal line. A dynamic marking *p* is placed above the first measure of the piano accompaniment.

G7 C Cmaj.7

When they be - gin _____ the Be - guine, _____

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment maintains the eighth-note pattern. Chord symbols G7, C, and Cmaj.7 are placed above the vocal line. A dynamic marking *p* is placed above the first measure of the piano accompaniment.

Dm7/C ped. Fm6/C ped. G7 *rit. ten.*

When they be - gin _____ the Be -

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with the eighth-note pattern. Chord symbols Dm7/C ped., Fm6/C ped., and G7 are placed above the vocal line. The dynamic marking *rit. ten.* is placed above the final measure of the vocal line.

C *a tempo dim.* C6 *p* Cmaj.7 *pp*

guine. _____

The fourth system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with the eighth-note pattern. Chord symbols C, C6, and Cmaj.7 are placed above the vocal line. Dynamic markings *a tempo dim.*, *p*, and *pp* are placed above the piano accompaniment. The system concludes with a fermata over the final note.

BRUSH UP YOUR SHAKESPEARE

(From "KISS ME KATE")

Words and Music by
COLE PORTER

Piano

Bowery Waltz

The girls to - day in so - ci - e - ty Go for

class - i - cal po - et - ry, So, to win their hearts, one must

quote with ease Aes - chy - lus and Eu - ri - pi -

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des, One must know Hom-er and b'lieve me, bo, Soph-o-cles,

al-so Sap-pho-ho, Un-less you know Shel-ley and Keats and

Pope, Dain-ty deb-bies will call you a dope. But the po-et

of them all _____ Who will start 'em sim-ply

sf

C F C

rav - in' _____ Is the po - et peo - ple call _____

sfz

G7 C7

The bard of Strat - ford - on - A - von.

f *sf*

Refrain F D+ D7 G7 C7

Brush up your Shake - speare, Start
 Brush up your Shake - speare, Start
 Brush up your Shake - speare, Start

mf

F Bb

quot - ing him now _____ Brush up your
 quot - ing him now _____ Brush up your
 quot - ing him now _____ Brush up your

F G7 C7

Shake - speare And the wo - men you will wow.
 Shake - speare And the wo - men you will wow.
 Shake - speare And the wo - men you will wow.

Gm7 C7 F Fdim F D+ D7 G7

Just de - claim a few lines from O - thel - la And they'll
 If your goil is a Wash - ing - ton Heights dream, Treat the
 If you can't be a ham and do Ham - let They will

C7 Cdim C7 F Bb

think you're a heck - uv - a fel - la, If your blonde won't re -
 kid to A Mid - sum - mer Night's Dream, With the wife of the
 not give a damn or a damn - let. Just re - cite an oc -

F G7

spond when you flat - ter 'er Tell her what To - ny told Cle - o -
 Brit - ish em - bes - si - da Try a crack out of Troi - lus and
 ca - sion - al son - net, And your lap - 'll have Hon - ey up -

C7 Gm7 C7 F D7 G7

pa - ter - er. And if still to be shocked she pre - tends, well,
 Cres - si - da, If she says she won't buy it or tike* it,
 on it. When your ba - by is plead - ing for plea - sure

C7 Cdim C7 F C G7 C7

Just re - mind her that "All's Well That End's Well,"
 Make her *tike it, what's more, As You Like It.
 Let her sam - ple your "Mea - sure for Mea - sure."

F D+ D7 G7 F C7

Brush up your Shake - speare And they'll all kow -
 Brush up your Shake - speare And they'll all kow -
 Brush up your Shake - speare And they'll all kow -

1.2. F C7 3. F G9 C7 F C7 F

tow! tow! tow!

* Cockney for take

EASY TO LOVE

(From "BORN TO DANCE")

Words and Music by
COLF PORTER

Andantino

Piano

mf espr.

p

The piano introduction is in 4/4 time, marked 'Andantino'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a half note G3, followed by quarter notes A3, Bb3, and C4. The piece is in Bb major and ends with a fermata over the final chord.

Bb (with tender expression and not fast) *Gm* *Bb* *Gm*

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

p dolce e semplice

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a half note G3, followed by quarter notes A3, Bb3, and C4. The piece is in Bb major and ends with a fermata over the final chord.

Cm7 *F7* *Bb* *Cm7* *F7*

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

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a half note G3, followed by quarter notes A3, Bb3, and C4. The piece is in Bb major and ends with a fermata over the final chord.

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B \flat F7 B \flat Gm E7 \flat 5

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

D G A7 D E \flat 7

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

rit

Refrain (*slowly, with much expression*)

Am Dm Am D7 G A \sharp dim. G Am

You'd be so eas - y to love, So eas - y to i - dol - ize, all

P a tempo

G Gm Am7 D7 G C \sharp dim.

oth - ers a - bove, So worth the yearn - ing for, —

mf

Am7 D7 Bm C dim. Am

So swell to keep ev-'ry home-fire burn - ing for, — We'd

Dm Am D7 G A#dim. G Am G

be so grand at the game, So care - free to - geth-er, that it does seem a

E7 Am Cm6 G A#dim. B7

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

Am7 D7 1. G D7 G F dim. 2. G D7 G

oh, so eas - y to love! — love! —

C'EST MAGNIFIQUE

Words and Music by
COLE PORTER

Moderato

Piano

mf

poco rit.

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line consists of a steady quarter-note accompaniment: G3, B2, D3, E3, G3, B2, D3, E3. The piece concludes with a key signature change to one flat (B-flat) and a tempo marking of poco rit.

Gm
freely

D

Love is such a fan - tas - tic af - fair when it comes to

p

The first system of the vocal melody is in G minor (Gm) and marked freely. The lyrics are "Love is such a fan - tas - tic af - fair when it comes to". The piano accompaniment is in 4/4 time, marked piano (p). The bass line features a steady quarter-note accompaniment: G3, B2, D3, E3, G3, B2, D3, E3. The treble clef part provides harmonic support with chords and melodic lines.

F

call. — Af - ter tak - ing you up in the air,

The second system of the vocal melody is in F major (F) and marked call. The lyrics are "call. — Af - ter tak - ing you up in the air,". The piano accompaniment continues in 4/4 time. The bass line features a steady quarter-note accompaniment: F3, A2, C3, D3, F3, A2, C3, D3. The treble clef part provides harmonic support with chords and melodic lines.

Cm

Gm

down it lets you fall. — But be pa - tient and

The third system of the vocal melody is in C minor (Cm) and marked Gm. The lyrics are "down it lets you fall. — But be pa - tient and". The piano accompaniment continues in 4/4 time. The bass line features a steady quarter-note accompaniment: C3, E2, G2, A2, C3, E2, G2, A2. The treble clef part provides harmonic support with chords and melodic lines.

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soon you will find, if you fol - low your heart, not your mind,

cresc.

F

Love is wait - ing there a - gain, to take you up in the

f poco rit. *dim.*

Bb F7 Gm

air a - gain.

mp a tempo

A7 D7 G

Refrain (*Slow and easy*)

When love comes in love and takes you for a

mp

G

spin, oo la la - la, — G E7 *C'est mag - ni -

Am Am6 Am E7 Am Am7
fi - que. When ev - 'ry night your

Am D9 D+
loved one holds you tight, oo la la - la, — C'est mag - ni -

G6 Gmaj. 7 G6 G
fi - que. But when, one day, your

*Pronounced "say man-ye-fee-kuh"

G G9 G7

loved one drifts a - way, oo la la - la, — It is so tra -

Cmaj.7 C6 Am C6 Cm6

gi - que. But when, once more, { he she

mf *espressivo*

G C G A7 D7(6)

whis - pers "Je t'a - dore" C'est mag - ni - fi

poco e poco rit *a tempo*

1. G D7 2. G D7 G

que. When que.

mp *f rit e dim.*

DON'T FENCE ME IN

Words and Music by
COLE PORTER

Slowly

F6 B♭
ad lib. F6

B♭

F C7 F

Wild Cat Kel-ly, look-ing might-y pale, was stand-ing by the sher-iff's
Wild Cat Kel-ly, back a-gain in town, was sit-ting by his sweet-heart's

Gm7 C7

F6 B♭ F6

F7

B♭

Fdim

F C7

F

Dm7 B♭

C7

F6

side — and when that sher-iff said "I'm send-ing you to jail," Wild Cat raised his head and cried:
side — and when his sweet-heart said "Come on, let's set-tie down," Wild Cat raised his head and cried:

REFRAIN Slowly

F Gm7 C7

F
a tempo

Fma7

F6

Fma7

F6

B♭6

F6

Gm7 C7

Oh, give me land, lots of land un-der star-ry skies a-bove DON'T FENCE ME IN — Let me

Gm7

C7

Gm7

C7

Gm7 C7

F6

F

Fma7

F7

F7aug.

ride thru the wide o-pen coun-try that I love, DON'T FENCE ME IN. Let me be by my-self in the eve-ning breeze.

B \flat 6 B \flat m F Cm Cm D7 B \flat m

Lis - ten to the mur - mur of the cot - ton - wood trees. — Send me off for - ev - er, but I ask you please —

F C9 F F7 B \flat F7 B \flat F C9aug F9

DON'T FENCE ME IN; — just turn me loose, Let me strad - dle my old sad - dle un - derneath the west - ern skies.

F7 B \flat F7 B \flat F Cdim C7 Gm7 C7

— On my cay - use, let me wan - der o - ver ycn - der till I see the moun - tains rise. I want to

F Fma7 F7 F7aug. B \flat 6 B \flat m

ride to the ridge where the West com - menc - es Gaze at the moon till I lose my sens - es

F Cm Cm D7 B \flat m F6 C9 F6 1. Gm7 C7 2. F6

Can't look at hob - bles and I can't stand fenc - es, DON'T FENCE ME IN. — Oh, give me

FRIENDSHIP

Words and Music by
COLE PORTER

Moderato

VOICE

Piano

mf *f* *mp*

1. If you're ev - er — in a
2. (If you're) ev - er — up a

D7 G7 C C7 F

jam, Here I am. If you're ev - er — in a
tree 'Phone to me. If you're ev - er — down a

G7 C G

mess, S. O. S. — If you ev - er — feel so
well Ring my bell. — If you ev - er — lose your

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D Dm E7 Dm7 C G7

hap - py you land in jail, I'm your bail. It's
teeth and you're out to dine, Bor - row mine. It's

C G7

friend - ship, friend - ship, Just a per - fect blend - ship. When
friend - ship, friend - ship, Just a per - fect blend - ship. When

C C7 C7 F Fm D7b5 C Fm6 C Ab7 G7 C

oth - er friend - ships have been for - got. Ours will still be hot. Lah - dle -
oth - er friend - ships have been for - gate. Ours will still be great. Lah - dle -

D Db 1. C 2. C

ah - dle - ah - dle, dig, dig, dig. 2. If you're 3. If they
ah - dle - ah - dle, chuck, chuck, chuck.

C D7 G7 C

ev - er _____ black your eyes, Put me wise.

This system contains the first two lines of music. The vocal line starts with a C major chord and a half note 'ev - er', followed by a quarter note rest, then a quarter note 'black' with a sharp sign, a quarter note 'your', a quarter note 'eyes,' with a sharp sign, a quarter note 'Put', a quarter note 'me', and a quarter note 'wise.' with a sharp sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a sharp sign in the second measure.

C7 F G7

If they ev - er _____ cook your goose, Turn me loose.

This system contains the third and fourth lines of music. The vocal line begins with a quarter rest, followed by a quarter note 'If' with a sharp sign, a quarter note 'they', a quarter note 'ev - er' with a sharp sign, a quarter note rest, a quarter note 'cook', a quarter note 'your', a quarter note 'goose,' with a sharp sign, a quarter note 'Turn', a quarter note 'me', and a quarter note 'loose.' with a sharp sign. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

C G

If they ev - er _____ put a

This system contains the fifth and sixth lines of music. The vocal line starts with a quarter rest, followed by a quarter note 'If' with a sharp sign, a quarter note 'they', a quarter note 'ev - er' with a sharp sign, a quarter note rest, a quarter note 'put', and a quarter note 'a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D Dm E7 Dm7 C G7

bul - let through your brr - ain, _____ I'll com - plain. _____ It's

This system contains the seventh and eighth lines of music. The vocal line starts with a quarter note 'bul - let' with a sharp sign, a quarter note 'through your', a quarter note 'brr - ain,' with a sharp sign, a quarter note rest, a quarter note 'I'll', a quarter note 'com - plain.' with a sharp sign, a quarter note rest, and a quarter note 'It's' with a sharp sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C

friend - ship, - friend - ship, - Just a per - fect

G7 C G7 C7

blend - ship. - When oth - er friend - ships have

F Fm D7(b5) C Fm6 C Ab7 G7 C

been for - git - Ours will still be it, - Lah - dle -

mf

D Db 1. C 2. C

ah - dle - ah - dle, hep, hep, hep. - If they -

mp