

# It's Easy To Play Jazz.

Easy to read, simplified arrangements of eighteen of the world's most famous Jazz pieces, including Ain't Misbehavin', Exactly Like You, I Can't Give You Anything But Love, On The Sunny Side of the Street, and many others, arranged for piano vocal and with chord symbols.

**Arranged by Cyril Watters.**





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# Aint Misbehavin

Words by Andy Razaf  
 Music by Thomas Waller & Harry Brooks

Steady Four

The piano introduction consists of four measures. The first measure is marked *mf* and features a C minor triad in the bass and a C minor chord in the treble. The second measure has an E-flat minor triad in the bass and an E-flat minor chord in the treble. The third measure has an F7 chord in the bass and an F7 chord in the treble. The fourth measure has an F minor triad in the bass and an F minor chord in the treble, with a Bb7+ chord indicated above the staff.

Cm

Ebm

F7

Fm

Bb7+

The first system of the vocal line contains two verses of lyrics. The melody is marked *mp*. The piano accompaniment consists of chords in the bass and chords in the treble. The lyrics are: "1. Tho' it's a fick - le age, With cheat - ing all the rage, 2. Your type of man is rare, I know you real - ly care,"

Eb

B7

E

Eb

B7

E

The second system of the vocal line continues the melody. The lyrics are: "Here is one bird with self con - trol, - hap - py, in - side my cage. That's why my con - science nev - er sleeps, when you're a - way some - where."

Eb

G7

C7

F9

Bb13 Bb7+

Eb6

F9 Bb7+

The third system of the vocal line concludes the melody. The lyrics are: "I know who I love best, thumbs down for all the rest, Sure was a luck - y day, when fate sent you my way,"

Eb

B7

E

Eb

B7

E

My love was giv - en, heart and soul; - so it can stand the test.  
 And made you mine a - lone for keeps, dit - to to all you say.

Eb Cm7 Cm6 G A7 D13 G Ab6 Bb7

CHORUS

No one to talk with, all by my - self, No one to walk with, but

Eb Fm Bb9 Eb G7+

I'm hap-py on the shelf, Ain't misbe - hav-in', I'm sav-in' my love for you.

Ab Abm Eb Gb7 Fm Bb9 Eb Gm6 Go

I know for cer-tain, The one I love, I'm thro' with flirt-in', it's

Fm7 Bb7 Eb Fm Bb9 Eb G7+

just you I'm think - ing of, Ain't misbe - hav-in', I'm sav - in' my love for you.

Ab Abm Eb Gb7 Fm Bb9 Eb Eb7

Like Jack Horner in the cor-ner, Don't go no - where

Ab7 G7 G7 Cm Ab7 F7  
(Csusp)

What do I care, Your kiss - es are worth wait - in' for, be -

C7 Bb Dm6 D° Cm F7 Bb7 C7

- lieve me, I don't stay out late, don't care to go, I'm home a-bout eight, just

F9 Bb7 Eb Fm Bb9 Eb G7+

me and my ra - di - o, Ain't mis-be - hav-in', I'm sav-in' my love for

Ab Abm Eb Gb7 Fm Bb9

you. you.

1 2

Eb Gm Fm Bb7 Eb Ab7 Eb



# Exactly Like You

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

*mf*

Cmaj7 C C<sup>o</sup> Dm7 G13

*mf*

1. I used to have a per - fect sweet - heart, not a real one, Just a  
2. It al - ways has been my am - bi - tion, ev - er since I was a

C Cmaj7 F G9

dream;  
child;

A won - der - ful vis - ion of us as a  
To have — one to care for, lest I should run

Gm6 A7 Dm7 Fm C D7

team.  
wild,

Can you i - mag - ine how I feel now, love is  
And now my wish - es have come true, dear, I met

G7 C Cmaj7

real now, it's i - deal, You're just what I want - ed, and  
 you, dear, life's di - vine, I've some - thing to tell you, be -

F G9 Gm6 A7 Dm7 Fm C

*ritard.* CHORUS

now it's nice to live, par - a - dise to live: I know why I've wait - ed.  
 fore you came to me, life was tame to me.

D7 Dm7 Em G+ Cmaj7 C

know why I've been blue, prayed each night for some - one ex -

D7 G7 G° G7

- act - ly like you. Why should we spend mon - ey

C F C G7 Cmaj7 C

on a show or two? No one does those loves scenes ex -

D7 G7 G° G7

- act - ly like you. — You make me feel so grand, — I want to hand the

C F C C7 F6 Fm

world to you, — You seem to un - der - stand — each fool-ish lit - tle

C Am7 E Am Dm Fm G7

scheme I'm schem - ing, dream I'm dream - ing, Now I know why

C Em Dm G7 Cmaj7 C

moth - er taught me to be true, She meant me for

D7 G7 G°

some - one ex - act - ly like you. —

G7 C F C G7 C

# Bugle Call Rag

Words and Music by  
Jack Pettis, Billy Meyers &  
Elmer Schoebel

Moderato

*mf* (Bugle Call)

You're bound to

Bb F Bb7

fall for the bug - le call, You're gon - na brag

Eb Eb7 Bb Dm Bb0 F7

'bout that bug - le call rag. Thin or fat,

(Bugle call)

F7 Bb

young or old, shake their shoulders bold. You're bound to fall for the bug - le

Bb F Bb7 Eb Eb7

call, — You're gon - na brag — 'bout that bug-le call

Bb Dm Bb<sup>o</sup> F7 F7

rag. — Hold me ba - by, Let's syn - co - pate to that blue me - lo-

Bb Bb7 Bb Eb Bb F6 Fm6

- dy, Just hes - i - tate while a break they take, Shh!

G7 C7 F7 Bb

While we're dancing, please hold me tight, step live-ly, don't lag, Swing a - long

Eb Bb F6 Fm6 G7 C7

to that bu - gle call rag. rag.

F7 Bb Bb7 Bb Bb

# Glad Rag Doll

Words by Jack Yellen  
Music by Dan Dougherty & Milton Ager

Medium Four

*mf*

E $\flat$  B $\flat$  Cm7 F F7

*mp*

1. Lit-tle paint-ed la - dy with your love-ly clothes, where are you bound for, may I ask?  
2. All this glare and glit - ter, all your tinseled toys, what will they lead to in the end?

B $\flat$  B $\flat$ 0 Cm7 F7 B $\flat$  Gm Cm7 F7 (F $\text{susp}$ )

what your diamonds cost you, ev'-ry - bo - dy knows, all the world can see be-hind your mask.  
mem-o-ries so bit - ter of re-gret - ted joys, and a world without a sin - gle friend.

B $\flat$  Gm6 Dm D7 Gm7 C13 F B $\flat$ 7 B $\flat$ 7+

CHORUS

All dolled up in glad rags, to - mor - row may turn to sad rags, They call you

E $\flat$  Ebm B $\flat$  G7 C7

Glad - Rag doll. Ad-mired, de - sired, by lov-ers who

F7 F7+ Bb Bb7 Bb7+ Eb Ebm Bb

soon grow tired, Poor lit - tle Glad Rag doll. You're just a

G7 C7 F7 F7+ Bb Gm6 A7 A7b5 D7

pret-ty toy they like to play with; You're not the kind they choose to grow old and

G9 G° G7 C7 F9 F°

grey with. Don't make this the end, dear, I'ts nev - er too late to mend, dear,

F7 Bb7 Eb Ebm Bb G7

Poor lit-tle Glad - Rag doll. doll.

C7 C7b5 F13 Bb F7 Bb7 Bb7+ Bb

# Aint She Sweet

Words by Jack Yellen  
Music by Milton Ager

Moderato

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the first measure.

A $\flat$ 9 G9 C7 C7+ F9 B $\flat$ 7+

1. There she is! — There she is! — There's what keeps me  
2. Tell me where, — tell me where, — have you seen one

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

up at night; — Oh, gee whiz! — Oh, gee whiz, —  
just like that? — I de - clare, — I de - clare, —

E $\flat$  Cm G7

There's why I can't eat a bite. — Those flam - ing eyes!  
That sure is worth look - ing at. — Oh, boy, how sweet!

Cm G7 Cm B $\flat$ 7



That flam - ing youth!  
Those lips must be!

Oh, mis - ter!  
Gaze on it!

Oh, sis - ter!  
Dog - gone it!

Eb6 C7 Bb F7 Bb Gm Cm Gm

CHORUS

tell me the truth.  
now an - swer me!

Ain't she sweet? see her

Cm7 F7 Bb7 Eb6 A9 Bb7

com - ing down the street!  
Now I ask you ve - ry con - fid - en - tial - ly

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she sweet? Ain't she nice? Look her

F9 Bb7 Eb Bb9 Eb6 A9 Bb7

ov - er once or twice, Now I ask you ve - ry con - fi - den - tial - ly,

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she nice? just cast an eye in her di -

F9 Bb7 Eb Eb7 Ab7

- rec - tion. Oh, me! Oh, my! ain't that per -

Eb Eb7 Ab7

- fect - ion. I re - peat don't you

Eb F9 Bb7 Eb6 A9 Bb7

think that's kind of neat? And I ask you ve - ry con - fi - den - tial - ly

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she sweet? sweet?

F9 Bb7 Eb Bb9 Eb

# Sweet Lorraine

Words by Mitchell Parish  
Music by Cliff Burwell

Medium Four

*mf*

G G#° Am Co Em A7 D7

*mp*

1. Ev-'ry-thing is set, \_\_\_\_\_ skies are blue, can't be-lieve it yet, \_\_\_\_\_ but it's true,  
2. Oh, the sun is bright, \_\_\_\_\_ life seems good, for she said last night, \_\_\_\_\_ that she would,

G G#° Am D Co Em A7

I'll give you just one guess, My Sweet Lor-raine said "Yes;"  
There in the gar-den lane, I mean my sweet Lor-raine;

D7 G6 Bm A7 D7

Wait-ing for the time \_\_\_\_\_ soon to be, when the bells will chime \_\_\_\_\_ mer-ri - ly,  
When that day in June \_\_\_\_\_ rolls a - round, on our hon - ey - moon \_\_\_\_\_ we'll be bound.

G G#° Am D Co Em Am6 B7

Gee, but I feel proud, want to shout out right loud: I've  
 Can't wait till the day, when I'll take her a way:

Em A7 C6 D7 D7+

CHORUS

Just found Joy, I'm as hap-py as a ba-by boy with a -noth-er brand new

G E7 Am7 D7 Em C7 B7

choo - choo toy, when I'm with my sweet Lor - raine;

E7 A7 D7 G Em7 Am7 D7 D7+

pair of eyes that are blu - er than the sum-mer skies, when you see them you will

G E7 Am7 D7 Em C7 B7

re - al - ize Why I love my Sweet Lor - raine, (I'm so hap - py,)

E7 A7 D7 G Dm7 G7

When it's rain - ing I don't miss the sun, for it's in my sweet - ie's

C E7 Am C7 F E7

smile, Just to think that I'm the luck - y one who will lead her down the

Am C7 F7 E7 Eb7 D7 F7 E7

aisle; each night I pray that no - bo - dy steals her heart a - way.

Eb7 D7 D7+ G E7 Am7 D7 Em C7

Just can't wait un - til that hap - py day, when I mar - ry Sweet Lor -

B7 E7 A7 D7

- raine. I've - raine.

G Am7 D7 D7+ G

# I Can't Give You Anything But Love

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

*mf*

G G° Am7 D7+

1. Gee, but it's tough to be broke, kid, — its not a joke, kid, it's a  
2. Rome was - n't built in a day, kid, — you have to pay, kid, for what you

G Cm6 G Em7 Am D7

curse; get; think that you ought to be know - ing — my luck is  
but I am will - ing to wait, dear, — your lit - tle

G D7 D7+ G Cm6 G Em7

go - ing — from bad to worse. Who knows some day I will  
mate, dear — will not for - get. You have a life - time be -

Am D7 G F#7 Bm F#7

win too, I'll be - gin to reach my prime; now though I see what our  
 - fore you, I'll a - dore you, come what may; please don't be blue for the

Bm Bm7 E9 A D9 G Cm

end is — all I can spend is just my time;  
 pre - sent, — when it's so plea - sant to hear you say;

G Em7 A9 D7

CHORUS

I can't give you an - y - thing but love, Ba - by, —

G G<sup>o</sup> Am7 D7

That's the on - ly thing I've plen - ty of, Ba - by, —

G A9 C (D<sup>susp</sup>) D7

Dream a - while, scheme a - while, We're sure to find —

G7 C

Hap - pi - ness and I guess All those things you've al - ways pined for,

A7 A9 A9 A7 D7 D0 Am D7

Gee! I'd like to see you look - ing swell, Ba - by,

G G0 Am7 D7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by,

G7 Cmaj7 C

Till that luck - y day, you know darned well, Ba - by, I can't give you

Am7 A7 A7b5 G Bm7 E7 Am Am7

an - y - thing but love. love.

1 2

A7 D13 G Am7 D7 G Am7 D13 G6



# On The Sunny Side Of The Street

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

*mf*

C7 B7 Bb7 A7 Ab7 G7

1. Walked with no - one, and talked with no - one, and I had noth - ing but  
2. No use schem-ing, and no use dream-ing, and no use chas - ing the

C B7 C6 A7 Dm7 A7

shad - ows, rain - bow; Then one morn - ing you passed,  
There's no need to look glum,

D7 Fm C

and I brightened at last, Now, I greet the day, and com - plete the day  
take things just as they come, life's a hol - i - day, just a jol - ly day,

A7 D7 G7 C C° G7

with the sun in my and heart, All my wor - ry blew a -  
made for laugh - ter and play, If you'd have your share of

Gm7 C7 Bb7 Am7

way fun, when you taught me how to say: Grab your  
there's but one thing to be done:

ritard.

D9 Dm7 G7

CHORUS

coat and get your hat, leave your wor - ry on the door - step,

C E7 F G6

Just dir - ect your feet to the sun - ny side\_ of the street, Can't you

C Am7 D7 Dm7 G7 C G7

hear a pit - ter pat? and that hap - py tune is your step? life can be so

C E7 F G6 C Am7

sweet on the sun - ny side\_ of the street, I used to walk in the shade,

D7 Dm7 G7 C Fm C° C7 Gm7 C7

— with those blues on par - ade, — but I'm not a - fraid,

F C7 F D7 Am7

— This rov - er crossed ov - er, If I nev - er had a

D7 G7 G° Dm G7 C

cent, I'll be rich as Rock - e - fel - ler, Gold dust on my

E7 F G6 C Am7

feet on the sun - ny side\_ of the street. Grab your street. *sfz*

D7 Dm7 G7 C G7 C

# It's A Raggy Waltz

By Dave Brubeck

Medium swing

*f* *mf*

Gm C9 Am7 Eb9 D9 G Am7

Go G G7 C7 C#o

to Coda ♦

G E7 A7 D7 G Am7 G

C Bm7 Bbm7 Eb Ab Gm7 Gb7b5 Fm

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C6 Cm6 D7 G Am7 G° G G7

C7 C#° G E7 A7

D7 G Am7 G G7 C Bm7

Bbm7 Eb7 Ab Gm7 Gb7b5 Fm Fm7 Am7 Cm6 D7

(Esusp)

*D.S. al Coda*

**⊕**  
CODA

*f*

Gm C9 Am7 C G

# Lullaby Of Birdland

Music by George Shearing  
Words by George David Weiss

Steady Four

*mf*

Em Em7 Em6 C9 Em F#7 B

Lul-la - by of Bird-land that's what I al - ways hear - when you sigh.

Em Em6 F#7 B7 Em D C Am7 D7

Nev-er in my word-land could there be ways to - re - veal in a phrase how I feel!

Bm7 Em Am7 D7b9 G C9 Am B7

Have you ev-er heard two tur - tle doves bill and coo - when they love?

Em Em6 F#7 B7 Em D C Am7 D7

That's the kind of mag-ic mus-ic we make with our lips when we kiss — And there's a wee-py old

Bm7 Em Am7 D7b9 G D7 G E7

wil-low; — He real-ly knows how to cry! That's how I'd cry in my pil - low —

Am D7 G E7 Am

If you should tell me fare - well and good-bye! Lul - la - by of Bird-land, whis - per low, —

D7 G Em B7 Em Em6 F#7 B7

kiss me sweet — and we'll go — Fly-in' high in Bird-land, high in the sky up a - bove — All be -

Em D C Am7 D7 Bm7 Em Am7 D7b9 G C9

- cause we're in love. bove — All be - cause — we're in love. —

Am B7 G Am D13 G

# Happy Feet

Words by Jack Yellen  
Music by Milton Ager

Moderato

*mf*

Cm Cm7 Ab7 G7+ Cm Bb Ab G

*mp*

1. When you find that your mind keeps you wor-ried and blue, You can  
2. Go way blues, let my shoes take you out of my mind, 'Cause they

Cm G7 Bbm C7

al - ways let your feet dance, keep your dis - po - si - tion  
al - ways make me wake me from a

Fm G Cm Cm6 D7

sweet. Want to see what makes me feel the way I  
trance. Heel and toe, off they go tap - ping to the

G7 Cm G7 D7



do? Will you kind - ly cast an eye on  
beat, Now you'll sure - ly un - der - stand why

G D7 G G+

CHORUS

two good rea - sons why?  
I'm at their com - mand. Hap - py feet! I've got those

D7 D7b5 G7 Cm

hap - py feet, give them a low - down beat And they'll be - gin

Ab7 Cm

dan cing. I've got those ten lit - tle

C7+ C7 F9

tap - ping toes, And when they hear a tune, I can't con - trol my

Bb13 Bb7 Gm Bb7 Eb6 Cm6

danc - ing heels to save my soul. Wea - ry blues can't get in -

D Ab7 G7 Cm

- to my shoes be - cause my shoes re - fuse to ev - er grow

Ab7 Cm

wear y. I keep cheerful on an ear - ful

C7+ C7 F9 Abm

of mus - ic sweet 'cause I've got hap - hap - hap - py

Eb6 C7 F7 Fm7 Bb7

1 feet. 2 feet.

Eb Ab7 D7b5 G7 Eb Ab7 Eb

You swing it, So do I, I swing it, so do you.

Da-dya  
Tra-la

Am7  
(Dsusp)

G

So do you.

G

Ab6

G

Ab6

G Ab G C

C#dim G G7

C C#dim G

D7 G D7 G

*mp* Drop a nick - el in his hat, like a rich a - ris - to - crat,

G Gm D7

Ev - 'ry nick - el that you fling makes that or - gan grin - der swing, Hi - ho,

G Gm G6

Pa swings it, so does ma, — Ma swings it, so does pa, Hi - ho, Hi - ho,

Am7 (Dsusp) G

You swing it, so do I, — I swing it, so do you. — Hi - ho,

Am7 (Dsusp) G

# Way Down Yonder In New Orleans

Words & Music by  
Creamer & Layton

Moderato

*mf*

D7                      D<sup>o</sup>                      Am                      Eb7

CHORUS

'Way down yon - der in      New Or - leans.      in the land\_ of      dream-y scenes,

Am7                      D13                      Bm7                      Bb<sup>o</sup>

There's a gar - den of      E - den,      that's what I mean.

Am                      D7      D<sup>o</sup>                      Am7      D13      G

Cre - ole bab - ies with flash - ing eyes\_      soft - ly whisper with ten - der sighs\_

Am7                      D13                      Bm7                      Gmaj7

*sfz* Stop! Oh! won't you give your la - dy fair — a lit - tle smile;

G7 C6

*sfz* Stop! You bet your life you'll lin - ger there — a lit - tle

A A7 D D<sup>o</sup>

while. There is heav - en right here on earth, with those beau - ti - ful

D7 G Em G

queens, 'Way down yon - der in New Or

E<sup>b</sup> G Am7 D13

leans. leans.

G Am7 E<sup>b</sup>7 G E<sup>b</sup>7 G

# Tuxedo Junction

Words by Buddy Feyne  
 Music by Erskine Hawkins, William Johnson &  
 Julian Dash

Medium four

*mf*

Bb Eb9 F Bb Eb9 F

*mp*

Feel-in' low! Rockin' slow, Want to go

Bb Eb F7 Bb Eb F7 Bb

right back where I be-long, Way down south, in Birm - ing-ham, I mean

Eb Bbdim Bb F7 Bb F7 Bb Eb7 F7

south in Al - a - bam's an old place, Where peo - ple go to dance the night a-way

Bb Eb7 F7 Bb Eb7 Bbdim Bb F7

They all drive or walk for miles to get jive, That South - ern style, S - low

Bb F7 Bb Eb7 F7 Bb Eb7 F7

Jive that makes you want to dance 'til break of day. It's a Junc - tion

Bb Eb7 Bbdim Bb F7 Bb Bb9 Eb

where the townfolks meet, At each func-tion, in their tux they greet

Eb7 Bb6 Bb9 Eb Eb7 Bb6 Gm7 Cm7

you; come on down, for - get your care, come on down you'll find me there, so long

F Bb Eb7 F7 Bb Eb7 F7

Town! I'm head - ing for Tux - e - do Junc - tion now. Way down

Bb Eb7 Bbdim Bb F7 Bb F7 Bb



# Big Noise From Winnetka

Words by Gil Rodin & Bob Crosby  
 Music by Bob Haggart and Ray Bauduc

Steady four

mf

Em B7 Em B7 Em B7 Em B7

Big Noise I'm called the  
 blew in from Win - net - ka.  
 big noise from Win - net - ka.  
 Stole each  
 And I

Em

girl - ie's heart and  
 play ro - man - tic  
 then,  
 parts.  
 Big Noise  
 I just  
 blew in from Win -  
 blew in from Win -

B7+ Em C7 B7 Em

- net - ka,  
 - net - ka,  
 Big noise  
 Where I  
 blew right out a - gain.  
 broke a mil - lion  
 hearts.

B7+ Em

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Now Girls I've were had sigh - ing, their boy friend's cry - ing, their  
my fun and yet there's just one who

Em B7 Em6 Em B7 Em6

hearts were break - ing when Big noise  
got me from the start. Ex - it

Em B7 Em6 B7 C7 B7 Em

to Coda ♦

blew in from Win - net - ka, Big Noise blew right out a -  
Big Noise from Win - net - ka, En - ter big noise in your

B7+

gain. f Stop. look, lis - ten,

Em Em B7b9 Em6

*D. S. al Coda*

lis - ten to the Big Noise.

Am6 B7 Am7 B7

⊕ CODA

heart.

Em Em6

# At Last

Words by Mack Gordon  
Music by Harry Warren

Fairly slow

The first system of musical notation for the piano accompaniment of 'At Last'. It consists of a grand staff with a treble and bass clef. The tempo is 'Fairly slow' and the dynamic is 'mf'. The key signature has one flat (Bb) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'At last' are written below the treble staff. The system ends with a double bar line. Chords are indicated below the bass line: C, F6, G7, and C.

The second system of musical notation. The melody continues with the lyrics 'my love has come a - long, my lone - ly days are o - ver'. The bass line continues with the same accompaniment pattern. Chords are indicated below the bass line: F, C, Dm7, G7, C, and Am.

The third system of musical notation. The melody continues with the lyrics 'and life is like a song. At last'. The bass line continues with the same accompaniment pattern. Chords are indicated below the bass line: Dm7, G7, C, Dm7, G7, and C.

The fourth system of musical notation. The melody continues with the lyrics 'the skies a-bove are blue, My heart was wrapped in clo - ver,'. The bass line continues with the same accompaniment pattern. Chords are indicated below the bass line: F, C, Dm7, G7, C, and Am.

— the night I looked at you. — I found a dream that I can

Dm7 G7 C F C7 G C7 Dm Fdim

— speak to, — a dream that I can call my own. — I found a thrill to press my

Em7 C6 Am6 B7+ B7 Em Cm6 D7

cheek to, a thrill I've ne-ver known. — You smiled —

Gmaj7 E7 Am7 Cdim G7 C

— and then the spell was cast — And here we are in heav - en, —

F C Dm7 G7 C Am

— For you are mine at last. — *ritard.*

F G7 C F6 G7 C F6 C

# Nobody's Sweetheart

Words & Music by Gus Kahn, Ernie Erdman,  
Billy Meyers & Elmer Schoebel

Fairly bright

*mf* You're no - bo - dy's *mp-mf*

C D6 Am Bm G Am7 D7 G

sweet - heart now, They don't ba - by you some -

Dm6 E7 A7 G6

how. Fan - cy hose, sil - ken gown,

A7 D7 Em

You'd be out of place in your own home town. When you.

A7 D6 Gdim D7

walk down the av - en - ue, I just can't be -

G Dm6 E7 A7

lieve that it's you. Paint - ed lips,

G6 A7 Cdim G7 C

paint - ed eyes, Wear - ing a bird of par - a - dise

Cm G D7 G Dm6 E7 A7

It all seems wrong some - how, That you're -

D G D6 Dm6 E7

no - bo - dy's sweet - heart now.

Am7 C D7 G D (G)

# Taking A Chance On Love

Words by John La Touche & Ted Fetter  
Music by Vernon Duke

Steady four

The piano introduction consists of two staves in 4/4 time. The right hand starts with a quarter rest followed by a series of chords: C major, C#dim, Dm7, and G7. The left hand plays a simple bass line with quarter notes: C2, G2, F2, E2, D2, C2.

C Cdim Dm7 G7 C6 Cdim G7

The first vocal line begins with a piano accompaniment of quarter notes: C2, G2, F2, E2, D2, C2. The melody starts on a quarter rest, then moves to G4, A4, B4, A4, G4. The lyrics are: *mf* Here I go a - gain, — I hear those trum-pets blow a - gain, — Here I come a - gain, — I'm gon - na make things hum a - gain, — Here I slip a - gain, — A - bout to take that tip a - gain, —

C C#dim Dm G7 Dm F6 C

The second vocal line continues the piano accompaniment. The melody features a triplet of eighth notes: G4, A4, B4. The lyrics are: All a - glow a - gain, — Tak-ing a chance on love. Act - ing dumb a - gain, — Got my grip a - gain, —

Am C+ C D7 F G7 C G7

The third vocal line continues the piano accompaniment. The melody starts on a quarter rest, then moves to G4, A4, B4, A4, G4. The lyrics are: *mf* Here I slide a - gain, — A - bout to take that ride a - gain — Here I stand a - gain, — A - bout to beat the band a - gain, — Now I prove a - gain, — That I can make love move a - gain, —

C C#dim Dm G7 F6 C

Star - ry eyed a - gain, — } Tak - ing a chance on love. I }

Feel - ing grand a - gain, — }

In the groove a - gain, — }

Am C+ C D7 F G7 C

thought that cards\_ were a frame up I nev - er would try; But

nev - er dreamed\_ in my slum - bers, and bets were ta - boo; But

walk a - round\_ with a horse - shoe, in clo - ver I lie; And

Gm7 C7 F Am6 F#dim Gm7 C7 F

now I'm tak - ing the game up and the ace of hearts is high.

now I'm play - ing the num - bers on a lit - tle dream for two.

bro - ther rab - bit of course you bet - ter kiss your foot good - bye.

Fm7 Bb7 Eb Gdim Fm7 Ab7 G7

*mf* Things are mend - ing now, — I see a rain - bow blend - ing now; —

Wad - ing in a - gain, — I'm lead - in' with my chin a - gain; —

On the ball a - gain, — I'm rid - ing for a fall a - gain; —

C C#dim Dm G7 F6 C

We'll have our hap - py end - ing now, — } Tak - ing a chance on love. love. *sfz*

I'm start - ing out to win a - gain, — }

I'm gon - na give my all a - gain, — }

Am C+ C D7 Dm7 G7 C G7 C





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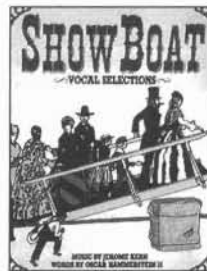
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