

The very best of Cole Porter

for piano and voice

vol. 2



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FROM THIS MOMENT ON

Words and Music by
COLE PORTER

Moderately slow

The piano introduction is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a steady bass line in the left hand and a more melodic line in the right hand. The right hand includes a trill-like figure in the first measure and a 'rit.' (ritardando) marking in the fourth measure.

F **Gm** **Bb** **F** **C**

Five guitar chord diagrams are provided for the first system of the song. The chords are F major, G minor, Bb major, F major, and C major.

Now that we are close, no more nights mor - ose, Now that

The vocal line for the first system consists of a single line of music with lyrics: "Now that we are close, no more nights mor - ose, Now that".

The piano accompaniment for the second system is marked mezzo-piano (*mp*). It continues the harmonic support for the vocal line with a consistent bass line and a more active right hand.

Dm **Am** **G** **C** **C7** **F**

Six guitar chord diagrams are provided for the second system of the song. The chords are D minor, A minor, G major, C major, C7 major, and F major.

we are one, the be - guine has just be - gun. Now that we're

The vocal line for the second system consists of a single line of music with lyrics: "we are one, the be - guine has just be - gun. Now that we're".

The piano accompaniment for the third system continues with the same harmonic structure, ending with a *p* (piano) dynamic marking.

Gm7 **C7** **F** **Dm7** **G** **Dm** **C**

Seven guitar chord diagrams are provided for the third system of the song. The chords are G minor 7, C7 major, F major, D minor 7, G major, D minor, and C major.

side by side, the fu - ture looks so gay, Now we are

The vocal line for the third system consists of a single line of music with lyrics: "side by side, the fu - ture looks so gay, Now we are".

The piano accompaniment for the fourth system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

Suddenly lively

Dm7



G7



C



Gm6



Am



al - i - bied when we

say:

mf accel. e cresc.

C7



Fm



Cm7



From this mo - ment on,

mf

C7



Bbm6



Fm



Ebm



Ab7



you for me, dear,

Db



Dbm



Ab



on - ly two for tea, dear, from this

Abdim

C7

Fm

mo - ment on.

From this hap - py day,

Gm7

C7

Bbm6

Fm

Ebm7

no more blue

Ab7

Db

Dbm

songs, on - ly whoop - dee - doo

songs,

Ab

Eb7

Ab7

Db

from this mo - ment on.

For you've got the love

D^bm

A^b

E^bm7

I need so much, — Got the skin — I

F7

E^b

love to touch, — Got the arms — to

B^b7

E^b

Guitar Tacet

hold me tight, — Got the sweet lips — to

F^m

kiss me good - night, — From this mo - ment on, —

Cm7



C7



Bbm6



Fm



Ebm7



you and I,

Ab7



Db



Dbm6



babe, we'll be rid - in' high, babe,

Ab



Abdim



Ab



Ab7



F7



Bb7



Db



Ev' - ry care is gone from this mo -

Eb7



1 Ab



C7



2 Ab



ment on. on.

I CONCENTRATE ON YOU

(From "BROADWAY MELODY OF 1940")

Words and Music by
COLE PORTER

Andantino espressivo

Piano

The piano introduction consists of two staves. The right hand features a series of chords and dyads, starting with a mezzo-forte (mf) dynamic and moving to a forte (f) dynamic. The left hand provides a steady bass line with eighth notes and quarter notes.

This section shows the piano accompaniment for the first vocal line. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes with accents. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

Refrain $E\flat$ $E\flat\text{maj. } 7$

Molto cantabile (*but in rhythm*)

$E\flat 6$ $B\flat+$

The first line of the refrain features a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a piano (p) dynamic and moves to mezzo-forte (mf). The lyrics are: "When - ev - er skies look grey to me —"

$E\flat m$ $E\flat m(\text{sus } A\flat)$ $E\flat m$ $A\flat m 6$

And trou-ble be - gins to brew, —

The second line of the refrain continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of chords in the right hand and a steady bass line. The lyrics are: "And trou-ble be - gins to brew, —"

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$B\flat 7$ $E\flat m 6$ $B\flat 7$ $A\flat m$ $E\flat m$ $F 7$ $G\flat 7$

When - ev - er the win - ter - winds be - come too strong,

$F 7$ $B\flat 7 (+ 5)$ $B\flat 7$ $E\flat$ $A\flat 6$

I con - cen - trate on you.

$E\flat$ $E\flat maj. 7$ $E\flat 6$ $B\flat +$

When for - tune cries "nay, nay!" to me

$E\flat m$ $G\flat 9$ $G\flat 7$ $C\flat 6$

And peo - ple de - clare "You're through,"

Db7 Ebm7 Ebdim. Db7 Cb Gb Gbdim. Gb

When - ev - er the Blues be - come My on - ly song,

F7 F7(b5) Bb+ Bb+ Bb7 Eb Ab6 Eb *Tacet*

I con - cen - trate on you. On your

F7 Bb dim. Eb+ Eb

smile so sweet, so ten - der, When at

espressivo *espr.*

Ab6 Bb7 Gm Bb+ Eb Gm Eb7 *Tacet*

first { my kiss { you de - cline, On the

{ your { I

light in your eyes, When you sur - ren - der And once a -

cresc.

Ab Db7 cb Gb

gain our arms in - ter - twine.

f *con sforzà*

Ebm6 F7 Bb Bbmaj.7 Bb7

And so when wise men say to me

f passionately *più f*

Eb Gm Cm6

That love's young dream nev - er comes true,

mf

Bb9 Bbdim Bb9 Eb G7 G7sus Eb G7

Bbm6 *C7+5* *C7* *Fm* *C* *Fm*

To prove that ev - en wise men can be wrong,

mf calmato *poco rit*

F7 *F7b5* *Bb7(+5)* *Bb7* *Eb* 1. *Ab6* *Eb* *Bb7*

I con - cen - trate on you.

p poco allarg.

2. *Ab6* *Eb* *Fm* *Bb13(9b)*

I con - cen - trate, — and con - cen - trate —

a tempo *pp*

Bb7 *Bb6* *Eb*

— on you. —

morendo

GET OUT OF TOWN

Words and Music by
COLE PORTER

Moderato

Piano

The piano introduction is in G major, 4/4 time, and marked Moderato. It consists of four measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a pianissimo (*pp*) dynamic and is marked *poco rit*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

slowly and pensively

G D maj. 6 E7 Cm6 D7 G D7

The farce was end - ed, The cur - tains drawn,

*p legato e con calore
a tempo*

The first line of the song features a vocal melody in G major, 4/4 time, marked *slowly and pensively*. The piano accompaniment is marked *p legato e con calore a tempo*. The lyrics are "The farce was end - ed, The cur - tains drawn,". The piano part provides harmonic support with chords and a steady accompaniment.

G Gm Bb+ D Em A7 D

And I at least pre - tend - ed That love was dead and gone.

The second line of the song continues the vocal melody in G major, 4/4 time. The piano accompaniment continues with the same harmonic support. The lyrics are "And I at least pre - tend - ed That love was dead and gone.".

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D7 B dim. 7 Am C6 B7 sus. 4 B7

mf But now from no - where you come to me as be - fore To

mf più espr. *p*

Em Em C7 C#dim. 7 D D7(b9)

take my heart and break my heart once more.

f molto espr. e rall.

Gm

Refrain *in steady slow tempo, with increasing expression*

p a tempo Get out of town - Be - fore - it's too late, my love;

Gm6

p a tempo

Gm

p Get out of town, Be good to me, please.

mf *p*

*B*7maj.7 *B*7/6 *mf* *G*m6 *F*7 *F*6

Why wish me harm? Why not re - tire to a farm.

*E*7 dim.7 *E*b6 *A*

And be con - tent - ed to charm. The birds off the

D *D*7 *G*

trees? Just dis - ap - pear, I care for you

*G*m6 *G*m *poco* *a* *poco*

much too much, And when you are near,

mf *mp* *poco* *a* *poco*

cresc. D Gm Fm6 G7 *mf*

Close to me, dear, — We touch too much. — The

cresc. *f* *mf*

Cm Ebm Ebm6 Bb *Guitar tacet*

thrill when we meet Is so bit-ter sweet That, dar-ling, it's get-ting me down.

legato *pensively*

Fm6 Eb+ G7 Cm Ebm6 F7 *mp*

— So on your mark, get set, Get out of

mf *f appassionato* *sf* *mp softly*

1. Bb F#dim.7 D7(b9) 2. Bb

town. town.

mf *mf espr*

I GET A KICK OUT OF YOU

Words and Music by
COLE PORTER

VOICE *Moderato* **VERSE** *p*
My sto - ry is

PIANO *mp* *p*

Fm7 Bb7 Eb6 Bb7 Eb Bb7
much too sad to be told, But prac-tic-'ly ev-'ry-thing_ leaves me to-tal-ly

Ep Fm7 Bb7 Eb Fm7 Bb7 G
cold. The on - ly ex - cep-tion I know is the case

D7 G D7 Bb7
_ When I'm out on a qui - et spree _ Fight-ing vain-ly the old en - nui,

C7

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

Chords: C7, Fm, Bb7, Eb, Gm

REFRAIN

I get no kick from cham - pagne, _____ Mere al - co -

Chords: Fm7, Fm6, Fm7, Bb7, Eb, Gm, Fm7, Fm6, Fm7

Dynamic: *p-mf*

hol does - n't thrill me at all, So tell me why should it be true. _____

Chords: Bb7, Eb, Gm, Fm7, Bb7, Eb

— That I get a kick _ out of you? _____

Chords: Gm7, Fm, Bb7, Eb, Gm

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some like a bop type re - frain _____ I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I heard ev - en one riff That would bore me ter - rif - ic - ly

Eb Gm Fm Bb7 Eb

too. _____ Yet I get a kick out of you.

Gm Eb7 mf Ab Eb7 Db Ab Db Ab

I get a kick ev - 'ry time I see you're

Cm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.

Fm *p* B \flat m6 Fm B \flat m6 Fm F7

I get a kick tho' it's clear to me You ob - vious -

Fm7 B \flat 7 Fm7 Fm6 Fm7 B \flat 7

ly don't a - dore me. I get no kick in a

E \flat Gm Fm7 Fm6 Fm7 B \flat 7 E \flat

plane, _____ Fly - ing too high with some {gal
guy} in the

Gm Fm7 B \flat 7 C7

sky Is my i - dea of noth - ing to do. _____ Yet

Fm7 B \flat 7 1. E \flat Gm 2. E \flat

I get a kick out of you. you. _____

mf *f*

I LOVE PARIS

Words and Music by
COLE PORTER

Moderato

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Tranquillo

c F6

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

p

The first line of the song is marked 'Tranquillo' and 'p'. The vocal line is on a treble clef staff with lyrics 'Ev - 'ry time I look down on this time - less town, wheth - er'. The piano accompaniment is on a grand staff with chords and a steady eighth-note bass line. Chords C and F6 are indicated above the vocal line.

G7 C C6 Cmaj.7 C

blue or grey be her skies, Wheth - er

The second line of the song continues the vocal melody with lyrics 'blue or grey be her skies, Wheth - er'. The piano accompaniment features a more active right hand with eighth-note patterns. Chords G7, C, C6, Cmaj.7, and C are indicated above the vocal line.

Gm6 A7 D7

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

mf

The third line of the song continues with lyrics 'loud be her cheers, or wheth - er soft be her tears, more and'. The piano accompaniment continues with a similar eighth-note bass line and active right hand. Chords Gm6, A7, and D7 are indicated above the vocal line. The dynamic is 'mf'.

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Fm6 G7(6) F G7(6) G7 C C dim. G7(b9)

more do I re - al - ize

poco rit.

Cm

Refrain (*slow fox-trot tempo*) Cm

I love Par - is in the spring - time,

p legato

Cm

I love Par - is in the

G7 G7

fall, I love

G7 G7

Par - is in the win - ter, when it driz - zles,

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. The lyrics are "Par - is in the win - ter, when it driz - zles,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system is marked with two G7 chords.

Fm G7 Cm

I love Par - is in the sum - mer, when it siz - zles,

The second system continues the vocal line with the lyrics "I love Par - is in the sum - mer, when it siz - zles,". The piano accompaniment includes chords in Fm, G7, and Cm. The system is marked with Fm, G7, and Cm chords.

Sostenuto (jubilantly) C C

I love Par - is ev - 'ry mo - ment,

The third system begins with the tempo marking *Sostenuto (jubilantly)* and the key signature changes to C major. The lyrics are "I love Par - is ev - 'ry mo - ment,". The piano accompaniment features a more active bass line. The system is marked with two C chords.

C Cdim.

ev - 'ry mo - ment of the

The fourth system continues the vocal line with the lyrics "ev - 'ry mo - ment of the". The piano accompaniment concludes with a Cdim. chord. The system is marked with C and Cdim. chords.

G7 Dm7 G7 F

year, I love

C F C

Par - is, why, oh why do I love Par - is?

1. 2.

1. G7 C Cdim. G7 2. G7 A7(sus) A7

Be-cause my love is near. Be-cause my love

p rit. a tempo mf p cresc.

Dm7 G7(sus) C

Be-cause my love is near.

ff

*Red. **

I LOVE YOU

Words and Music by
COLE PORTER

Piano

Con moto

mf

poco rit

The piano introduction is in F major, 4/4 time. It begins with a treble clef and a key signature of one flat. The melody starts on a half note F4, followed by a quarter note G4, and then a half note A4. The bass line consists of a steady eighth-note accompaniment: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The first system ends with a fermata over the final chord, F major. The second system continues the melody with a half note F4, quarter note G4, and half note A4. The bass line remains the same. The tempo marking 'Con moto' is above the staff, 'mf' is below the first system, and 'poco rit' is above the second system.

rather lightly and not slowly

p

Fm *Db* *Fm6* *C7* *Fm*

If a love song I could on-ly write, ——— A song with words and

The first line of the song features a vocal melody in F major. The lyrics are: "If a love song I could on-ly write, ——— A song with words and". The piano accompaniment is in F major, 4/4 time. The bass line is a steady eighth-note accompaniment: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The vocal melody starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes chords: Fm, Db, Fm6, C7, and Fm. The tempo marking 'rather lightly and not slowly' is above the staff, and 'p' is below the first system.

Bbm *C7* *Bbm6* *C7*

mu - sic di - vine ——— I would ser - e - nade you ev - 'ry

The second line of the song features a vocal melody in F major. The lyrics are: "mu - sic di - vine ——— I would ser - e - nade you ev - 'ry". The piano accompaniment is in F major, 4/4 time. The bass line is a steady eighth-note accompaniment: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The vocal melody starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes chords: Bbm, C7, Bbm6, and C7. The tempo marking 'rather lightly and not slowly' is above the staff.

Fm *Fm6* *G7* *C7*

' night ——— Till you'd re - lent and con - sent to be mine ——— But a -

The third line of the song features a vocal melody in F major. The lyrics are: "' night ——— Till you'd re - lent and con - sent to be mine ——— But a -". The piano accompaniment is in F major, 4/4 time. The bass line is a steady eighth-note accompaniment: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The vocal melody starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes chords: Fm, Fm6, G7, and C7. The tempo marking 'rather lightly and not slowly' is above the staff, and 'mf' is below the final system.

F

un pochettino più mosso

Bbm

F6

Fmaj.7

F7

las, just an am - a - teur am I And so I'll

Bb

Ebm

Bb+

Gm

D7

not be sur - prised, my dear If you

G7

F dim.

F

calmato

smile and po - lite - ly pass it by When this, my

più mosso

pp

G7

Gm7

C7

F

(four beats)

first - love song, you hear

rit

a tempo

Bbm6

Refrain (in warm movement)

C7

Fdim.

F

"I love you" _____ Hums the A - pril breeze _____

p-mf

Gm7

C7

- "I love you" _____ ech - o the _____

F

D7

Bbm6

hills. _____ "I love you" _____

C7

Fdim.

F

- the gold - en dawn a - grees _____ As once _____

A E7 A7

more she sees daf - fo - dils.

poco a poco cresc.

Gm7 *appassionato* C7

It's spring a - gain And birds on the

F Cm6

wing a - gain start to sing a - gain

D7 Cm D7 G7 C7

The old mel - o - die "I

Bbm6
Tempo I

love you" That's the song of songs, And it

C7 Fdim. F F7 D7

all be- longs to you and me. I

G7 C7 1. F Fdim. C7(sus. 4) C7

mf

me And it all be - longs to you and

2. F Bb F Bbm

p *delicato* *poco sostenuto*

me.

p *pp*

IN THE STILL OF THE NIGHT

Words and Music by
COLE PORTER

Andantino (in a steady movement, but not too fast)

Piano

mf *mp*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

F
Mysteriously

Fm6

dim. *p* *a tempo*

In the still of the night,

The first system of the vocal melody is set in F major. The piano accompaniment begins with a *dim.* dynamic and transitions to *p* (piano) for the vocal entry. The tempo marking *a tempo* is indicated. The piano accompaniment features a steady accompaniment of quarter notes.

F

Fm6

As I gaze from my win - dow,

The second system of the vocal melody continues in F major. The piano accompaniment maintains the steady accompaniment of quarter notes.

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Gm7 C7 *mf* F

At the moon in its flight, My thoughts all stray to

Gm7 C7 F *p*

you. In the still of the

Fm6 F Fm6

night, While the world is in slum -

E7 Am E7 *molto crescendo*

ber, Oh, the times with-out num - ber, Dar-ling, when I

molto crescendo

mf Am C7 *cresc.* F **Appassionato**
f
 say to you: "Do

Bb Gm7 C7 *espressivo*
 you love me As I love

F *più f* F+ Bb
 you? Are you my life - to -

C7 Cm6
 be, My dream come true?"

Am7 *mf* D7 Am7 D7 Cm Bbm6

Or will this dream of mine fade

sf *mf subito* *subito calmato*

F *rit.* *p a tempo* B dim.

out of sight Like the moon, grow-ing

rit. *p a tempo*

C9 F Bdim.

dim, on the rim of the hill

sempre p

Gm7 C

in the chill, Still of the

1. F *mf* Fm6

night?

2. F *mf* Fm6 F F

night?

Fm6 F6
Fm6 F6

p

pp *morendo* *ppp*

I'VE GOT YOU UNDER MY SKIN

Words and Music by
COLE PORTER

Allegretto sostenuto

Piano

mf *poco rit*

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Allegretto sostenuto' and the dynamics range from mezzo-forte to piano.

Bb7 Fm7 Bb7 Ebmaj.7 Cm7 Eb

I've got you un-der my skin, I've

p a tempo

The first line of the song features a vocal melody and piano accompaniment. The piano part has a consistent eighth-note accompaniment in the left hand. The vocal line is in a B-flat major key with a bluesy feel. The dynamics are piano.

Fm7 Bb7 Ebmaj.7 Cm7 Eb

got you deep in the heart of me, So

The second line continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment. The vocal line continues with the same melodic pattern.

Fm7 Bb7 Ebmaj.7 Cm7 Gm

deep in my heart, You're real-ly a part of me. I've

marc.

The third line concludes the vocal melody and piano accompaniment. The piano part ends with a marcato (marked) section. The vocal line ends with a final note.

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Fm7 Bb7 Ebmaj.7 Eb6

got you un-der my skin. I

Fm7 Bb7 Ebmaj.7 Eb6

tried so not to give in, I

Abm6 Bb7 D Ebmaj.7 Eb6

said to my-self, "This af-fair nev-er will go so well?" But

Dm7 G7 D#dim. C

why should I try to re-sist when, dar-ling, I know so well I've

mf *marcato*

Ab6 Abm Bb7 Ebmaj.7 Eb6

got you _____ un - der my skin. _____ I'd

Fm7 Bb7 Eb Eb7

poco a poco cresc. ed appassionato

sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you near, In spite of a

poco a poco cresc. ed appassionato

Ab Abm Eb Bb7 *molto cresc.*

warn - ing voice that comes in the night And re - peats and re - peats in my ear: _____ "Don't you

subito p *molto cresc.*

Cm Ab Bb7 Eb Ebdim.

f molto espressivo

know, lit - tle fool, _____ you nev - er can win, _____ Use your men -

f molto espressivo

Fm7 Bb7 Eb Bb7 Eb *mf*

- tal - i - ty, _____ Wake up to re - al - i - ty." _____ But each

Ab *cresc.* Abm Eb *p rit* Bbm C7 *Guitar tacet*

time I do, just the thought of you makes me stop, Be-fore I be - gin, 'Cause I've

cresc. *p rit* *pdolce*

Fm *a tempo* Bb7(9b) Eb 1. *poco rit*

got you _____ un - der my skin. _____ I've

a tempo *rit* *ppa tempo* *poco rit*

2. Fm7 Bb7 Eb Bb7 Eb

poco rall. *p più rall. R.H.* *morendo* *ppp*

8.....:

IT'S ALL RIGHT WITH ME

Words and Music by
COLE PORTER

Steadily moving fox trot

Piano

The piano introduction is in 4/4 time, marked *mf*. It features a steady, rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand. The key signature has two flats (B-flat and E-flat).

Refrain

The first system of the refrain includes the vocal line and piano accompaniment. The vocal line starts with the lyrics "It's the wrong time and the wrong place tho' your". The piano accompaniment is marked *mp*. Chord symbols Cm and F9 are indicated above the staff.

The second system of the refrain includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "face is charming, it's the wrong face, it's not". The piano accompaniment continues with the same rhythmic pattern. Chord symbols Cm and Fm are indicated above the staff.

The third system of the refrain includes the vocal line and piano accompaniment. The vocal line concludes with the lyrics "her/his face but such a charming face that it's". The piano accompaniment concludes with a *mf* dynamic. Chord symbols Bb, Bb9, Bb7, Bbm6, and C9 are indicated above the staff.

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F9 F7 G Fm6 G F G7

all right with me. It's the

dim. *R.H.* *mp*

Cm F9

wrong song in the wrong style tho' your

Cm Fm

smile is love - ly, it's the wrong smile, it's not

Bb Bb9 Bb7 Bbm6 C9

{her} smile but such a love - ly smile that it's

mf

F9 Fm7 Bb7 Eb

all right with me. You

dim. *mf*

Bbm Eb9 C dim.

can't know how hap - py I am that we met, I'm

Abm F dim. Eb Ebmaj.7 Eb6

strange - ly at - tract - ed to you, There's

Bbm6 C7(b9) F7

some - one I'm try - ing so hard to for - get, Don't

Fm6 G7 Cm6 G F G7

you want to for - get some - one too? _____ It's the

Cm F9

wrong game _____ with the wrong chips, tho' your

Cm Fm

lips are tempt - ing, they're the wrong lips, They're not

Bb Bb9 Bb7 Bbm6 C9

{her/ his} lips, but they're such tempt - ing lips _____ that if

F9 F7 Bb9 Gm D Fm7 Bb7

some night _____ you're free, _____ dear, it's

dim.

Ebmaj.7 Eb7 Eb7+ Abmaj.7

all right, _____ it's all right _____

cresc.

Ab7 F9 Fm7

with me. _____

1. Eb G7 2. Eb

It's the

dim.

IT'S DE-LOVELY

Words and Music by
COLE PORTER

Allegretto

Piano *mp*

The piano introduction is in 4/4 time, marked *Allegretto* and *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes and chords.

HE F F7 Gm C7

I feel a sud - den urge to sing, - The kind of dit - ty that in -

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major). Chords are indicated above the vocal line: HE, F, F7, Gm, and C7. The piano part is marked *p*.

F Bdim. C7 Bbm C7

vokes the Spring, So con - trol your de - sire to curse while I cru - ci - fy the

The second line of the song continues the vocal melody and piano accompaniment. Chords are indicated above the vocal line: F, Bdim., C7, Bbm, and C7. The piano part continues with a similar accompaniment style.

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F F#dim. C7 SHE: F F7 Gm

verse, This verse I've start - ed seems to me - the

C7 F Dm7 G7

Tin Pan - ti - the - sis of mel - o - dy, - So to spare you all the

Gm6 A7 Dm F Bdim. C7 C

pain. I'll skip the darn thing and sing the re - frain.

HE: Bb Ab C7 *spoken* SHE: 3

mi mi mi mi re re re re, Do sol mi do la si. Take it a - way!

C7+ F

Refrain *Very rhythmically*

The night is young, The skies are clear_ And if you want_ to go

p-mf

walk - ing, dear, - Its de - light - ful, - it's de - li - cious, - it's de -

F#dim.

love - ly. - I un - der - stand_ the

C7 D7 Gm sf p

reas - on why_ You're sent - i - ment - al, 'cause so am I, - It's de -

Eb maj. 7 Em7 (b5) Gm Eb Em7(b5) Gm

G#dim.

F

-light - ful, - it's de - li - cious, - it's de - love - ly. -

G7

C7

F7

You can tell at a glance - What a

Bb

F7

F+

Bb

Bbm6

swell night - this is for ro - mance, You can hear dear Moth - er

C7

Na - ture mur - mur - ing low. - "Let your - self go!" - So

F F+ F

please be sweet, - my chick - a - dee, - And when I kiss - you, just

F F+ Dm F Fmaj.7

say to me - "It's de - light - ful, - it's de - li - cious, - It's de -

Am7(b5) D7 D+ C7

lect - a - ble, - it's de - lir - i - ous, - It's di - lem - ma it's - de - li - mit,

Gm7 Gm7(b5) 1. F Bb C+ 2. F

It's ^{*}de-luxe, it's de - love - ly?" The

* Pronounced "delukes".

JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER

Allegretto

VOICE

PIANO

As Dor-o-thy Par-

Gm7 C7 F C7 F

- ker once said _____ to her boy - friend, "Fare thee well,"

C7 F Dm Fm C G7

As Col-um-bus an-nounced_ when he knew he was bounced, "It was swell, Is -

C Dm7 D#dim. C mp Gm7 C7 Fmaj.7 Dm7

- a-belle, swell," _____ As Ab - e - lard - said to El - o - ise,

G#dim. F Em7(b5) C#dim. A7 Dm F7 Bb G#dim.

— “Don’t for- get — to drop a line to me, please,”— As Jul - iet cried.

F Cm D7 Gm sus4 Gm Dm Gm7 A7

— in her Ro - meo’s ear, — “Ro - meo, why — not face the fact, my dear?”—

A7

REFRAIN

Dm *p - mf* A F7

It was just one — of those things, — Just one —

p - mf

Bm7(b5) C#dim. F Fm Gm7 C7

— of those cra - zy flings. — One of those bells that now and then rings,

Dm7 F#dim. C7 A7 Dm

Just one — of those things. — It was just one — of those

A F7 Bm7(b5) C#dim. F

nights, — Just one — of those fab-u-lous flights, A trip to the

G#dim. F Gm7 C7 Dm7 F#dim. Fm7 Bb7

moon on gos-sa-mer wings, Just one — of those things. — If we'd

Eb Bb7 Eb G7

thought a bit — of the end of it — When we start-ed paint-ing the town, —

Am7 F#dim. 7(b5) Fm7 *mf* Dm7(b5) Em7 D

— We'd have been a - ware — That our love af - fair — Was too hot not —

cresc. *mf*

F#dim. C *p* A7 Dm A

— to cool down. — So good-bye, dear, — and A - men, —

p

F7 Bb Cm7 Am D7

Here's hop - ing we meet now and then, — It was great fun, — But it was

F#dim. Gm C7 F Am Dm F 1. Gm A7 *mf* A7 2. F

just one — of those things. — It was —

mf *mf*

LET'S DO IT

(LET'S FALL IN LOVE)

Words and Music by
COLE PORTER

Moderato

Piano

mp *cresc.* *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf), with a crescendo (cresc.) marking.

Gm F7

Semplice (not fast)

Bb F7

When the lit - tle Blue-bird, Who has nev - er said a word, Starts to

poco rit *p* *a tempo.*

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'Semplice (not fast)'. The piano part includes a 'poco rit' (ritardando) section followed by a return to 'a tempo'. The lyrics are: 'When the lit - tle Blue-bird, Who has nev - er said a word, Starts to'.

Bb Bb+ Gm Bb+ Bb F+ Gm F7

sing: "Spring, spring;" When the lit - tle Blue - bell, In the

mf *p*

The second system continues the vocal and piano accompaniment. The piano part features a mezzo-forte (mf) section followed by a piano (p) section. The lyrics are: 'sing: "Spring, spring;" When the lit - tle Blue - bell, In the'.

B \flat F7 B \flat B \flat + Cm B \flat + B \flat B \flat + B \flat

bot - tom of the dell, Starts to ring: "Ding, ding;" When the

Cm7 Cm7(b5) B \flat C7 F7

lit - tle blue clerk, In the mid - dle of his work, Starts a

B \flat Bdim. F7 F+ B \flat B \flat 7

tune to the moon up a - bove, — It is na - ture, that's all, Simp - ly

E \flat E \flat m B \flat F+

tell - ing us to fall in love. And that's why

Gm Bb

Refrain

p-mf gracefully

F7

Bb

1 Birds do it,— Bees do it,— E - ven ed - u - cat - ed
 2 Spon - ges, they - say, do it,— Oy - sters, down in Oy - ster

p-mf

Cm

Cm7(b5)

Gm

Bb

F7

Bb

Ebm

fleas do it,— Let's do it,— Let's fall in— love. ———
 Bay, do it,— Let's do it,— Let's fall in— love. ———

Bb

F+

Gm

Bb

F7

— In Spain, the best up - per — sets do it,—
 — Cold Cape Cod clams, 'gainst their — wish, do it,—

mf

p

B \flat

Cm

Cm7(b5)

Gm

B \flat

Lith - u - an - i - ans and Letts do it, — Let's do it, —
 Ev - en laz - y Jel - ly - fish do it, — Let's do it, —

F7

B \flat

Cm7

B \flat *mf* Gm

Let's fall in — love. — The Dutch - in old Am - ster -
 Let's fall in — love. — E - lect - ric eels, I might —

Cm7

B \flat B \flat 7*mp* E \flat

dam do it, — Not to men - tion the Finns Folks in Si -
 add, do it, — Though it shocks 'em I know. Why ask if —

Ab7 Db Bbm7 F7 F+ Gm Bb

- am do it, — Think of Si - am - ese twins. Some Ar - gen - tines, with - out -
 shad do it, — Wait - er, bring me shad - roe. In shal - low shoals, Eng - lish -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in the key of Bb major, marked with a mezzo-forte (mf) dynamic. The piano accompaniment provides harmonic support with chords and a steady bass line. The lyrics are: "- am do it, — Think of Si - am - ese twins. Some Ar - gen - tines, with - out - shad do it, — Wait - er, bring me shad - roe. In shal - low shoals, Eng - lish -".

F7 Gm Eb7

means, do it, — Peo - ple say, in Bos - ton, ev - en beans do it, —
 soles do it, — Gold - fish, in the pri - va - cy of bowls, do it, —

cresc.

The second system continues the musical score. The vocal line features a crescendo (cresc.) leading into a phrase. The piano accompaniment also includes a crescendo. The lyrics are: "means, do it, — Peo - ple say, in Bos - ton, ev - en beans do it, — soles do it, — Gold - fish, in the pri - va - cy of bowls, do it, —".

Bb Gm Cm7(b5) F7 Bb Ebm

un poco allarg. *a tempo* *mf*

Let's do it, — let's fall in — love. 1. Bb F+ 2. Bb
 Let's do it, — let's fall in — love. 2. Ro - man - tic

mf un poco allarg. *a tempo.* *mf* *sf*

The third system concludes the musical score. The vocal line has a first ending (1. Bb F+) and a second ending (2. Bb) labeled "2. Ro - man - tic". The piano accompaniment features dynamics ranging from mezzo-forte (mf) to fortissimo (sf). The lyrics are: "Let's do it, — let's fall in — love. 1. Bb F+ 2. Bb 2. Ro - man - tic".