

I'VE GOT YOU UNDER MY SKIN

3

SATB, accompanied, with optional bass, guitar and drums*

Words and Music by

COLE PORTER

Arranged by TEENA CHINN

Performance time: approx. 2:45

Moderately, very smooth ($\text{♩} = 70$)

SOPRANO ALTO

TENOR BASS

ACCOMP.

mf *mp*

(unis.) *mp* I've

5

Got You Under My Skin, I've

5 Fm7 Bb7 Ebmaj7 Gm7(b5) C7

9

got you deep in the heart of me, so

9 Fm7 Bb7 Ebmaj9 Cm7

*Bass/Guitar/Drums see pp. 13-14.

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13

deep in my heart, _____ you're real-ly a part of me. _____

13 Fm7 Bb6 Bb/Ab Gm7 Gm7(4)

17

I've Got You Un-der My

17 C7 C9 Fm7 Bb9sus Bb7

(♩ = ♩) Swing it! (♩ = 140)

21

Skin I tried so_

(♩ = ♩) Swing it! (♩ = 140)

21 Eb Gm7(b5) C9 Fm7

not to give in, — I

Bb7 Ebmaj7 Gm7(b5) C9

25 said to my - self, — "This re - la - tion - ship* nev - er will go — so well." —

25 Fm7(b5) Bb7(b9) Bb7 D/Eb Ebmaj7

29 But why should I try — to re -

29 Dm7

*Original lyric: *affair*

sist when, dar-ling, I know— so well,— I've

G9 G7 G+/C Cmaj7 G/D C/E

33

Got You Un-der My Skin. *mf*

I'd

33

Fm7 Bb9 Gm Fm Eb Gm7 Cm7

37

Oo— of hav-ing you near,—

sac-ri-fice an-y-thing, come— what might, for the sake— of hav-ing you near,—

mp *mf*

37

Fm7 Bb7 Gm7 Ebmaj7 C9

41

— in spite of a warn - ing voice_ that comes in the night and re - peats_

—

Fm7 41 Bb7 Gm7

— and re - peats_ in my ear:— "Don't you know lit - tle fool, —

Gb7 Fm7(4) Bb9 Bb7 Am7(b5)

you nev - er can win, — use your men - tal -

D7 Gm7 C7 Fm7(4)

49

- i - ty, — wake up to re - al - i - ty.” —

49

Bb7 Ebmaj7

53

But each time I do, — just the thought of you makes me stop

53

Bbm7 Eb Eb+ Ab6 Db7 Gm7(4)

f

57

be - fore I be - gin, — 'cause I've Got You —

mf

57

Gm7 Gm7(b5) C Fm9

mf

Un-der My Skin. I'd

Bb13(b9) Bb7 Fm7 Eb6 Gm7 Cm7

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a B-flat major key signature and starts with a whole note chord. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines. Chord symbols are placed above the piano accompaniment.

61

sac-ri-fice an-y-thing, come_ what might, for the sake_ of hav-ing you near,

61 Fm7 Bb7 Gm7 C9

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with chords and a consistent bass line. Chord symbols are placed above the piano accompaniment.

65

in spite of a warn - ing voice_ that comes in the night_ and re -

65 Fm7 Bb7

warn - ing voice re -

The third system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with chords and a consistent bass line. Chord symbols are placed above the piano accompaniment.

69 "Don't you know, lit-tle fool, _____

peats and re-peats in my ear: _____ Lit - tle fool, _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'peats and re-peats in my ear: _____' and continues with 'Lit - tle fool, _____'. The piano accompaniment consists of chords and moving lines in both hands.

peats in ear: _____

Gm7 Gb7 Bb/F 69 Am7(b5) D7(b9)

The second system of music shows the piano accompaniment for the first system. It includes chord markings: Gm7, Gb7, Bb/F, 69 Am7(b5), and D7(b9). The notation is spread across two staves.

_____ you nev-er can win, _____

_____ nev-er win, _____ use your men-tal -

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics '_____ you nev-er can win, _____' and '_____ nev-er win, _____ use your men-tal -'. The piano accompaniment provides harmonic support.

D7 Gm7 C7 Fm7(4)

The fourth system of music shows the piano accompaniment for the third system. It includes chord markings: D7, Gm7, C7, and Fm7(4). The notation is spread across two staves.

73 _____ wake up to re-al - i - ty." _____

The fifth system of music features a vocal line and piano accompaniment. The vocal line has the lyrics '73 _____ wake up to re-al - i - ty." _____'. The piano accompaniment continues with chords and moving lines.

73 Bb7 Ebmaj7

The sixth system of music shows the piano accompaniment for the fifth system. It includes chord markings: 73 Bb7 and Ebmaj7. The notation is spread across two staves.

f

But each time I do, just the thought of you makes me stop

f

Bbm7 Eb Abmaj7 Ab Db7 Gm7(4)

81

be-fore I be - gin, 'cause I've Got You

81

Gm7 Cm7 Gm7(b5) C Fm9

'Cause I've

Un-der My Skin.

Bb13(b9) Bb7 Gm7 C7 Ab+ C7/G

85 got you, _____
 got you, _____ got you, _____
 got you, _____

85 Fm7(4) Fm13

ff 89
 got you un-der my skin.
ff

Bb7 Eb 89 Eb7/G Ab Adim7
ff

molto rit.
 Got you un-der my skin!

N.C. Eb13(#11) N.C.
molto rit.

BASS/GUITAR/DRUMS*

Moderately, very smooth ($\text{♩} = 70$)*Drums: fill with ensemble*

5 *pattern* Fm7 Bb7 Ebmaj7 Gm7(b5) C7 9 Fm7 Bb7

13 Ebmaj9 Cm7 Fm7 Bb6 Bb/Ab Gm7 Gm7(4) C7 C9

(♩ = ♩) **Swing it!** (♩ = 140) *Drums: go to sticks fill* 21 *pattern*** Fm7 Bb7

17 Fm7 Bb9sus Bb7 Eb Gm7(b5) C9

25 Ebmaj7 Gm7(b5) C9 Fm7(b5) Bb7(b9) Bb7 D/Eb Ebmaj7

29 Dm7 G9 G7 G+/C Cmaj7 G/D C/E Fm7 33

37 *Drums: fill* *pattern* Bb9 Gm Fm Eb Gm7 Cm7 Fm7 Bb7

41 Gm7 Ebmaj7 C9 Fm7 Bb7 Gm7 Gb7

mf

*Bass: Play the part as written, or play ad lib. using the chord symbols as a guide.

Guitar: Play slightly separated quarter notes, using the chord symbols as a guide.

Drums: Use brushes for the first part of the song. The pattern for this section is quarter notes on ride cymbal, beats two and four on hi-hat and the rhythm of the bass part on bass drum.

**Drums: Use sticks from here to the end. The pattern for the swing section is quarter notes on ride cymbal, beats two and four on hi-hat and quarter notes on bass drum.

Fm7(4) Bb9 Bb7 ⁴⁵ Am7(b5) D7 Gm7 C7

Bass line for measures 41-45.

⁴⁹ Fm7(4) Bb7 Ebmaj7 Bbm7 *Drums: fill pattern* Eb Eb+ Ab6

Bass line for measures 46-52.

Db7 Gm7(4) Gm7 Gm7(b5) C ⁵⁷ Fm9 Bb13(b9) Bb7 Fm7

Bass line for measures 53-59.

f

mf

Eb6 Gm7 *Drums: fill pattern* Cm7 Fm7 Bb6 Gm7

Bass line for measures 60-65.

C9 ⁶⁵ Fm7 Bb7 Gm7 Gb7 Bb/F

Bass line for measures 66-72.

⁶⁹ Am7(b5) D7(b9)D7 Gm7 C7 ⁷³ Fm7(4)

Bass line for measures 73-79.

Bb7 Ebmaj7 Bbm7 Eb ⁷⁷ Abmaj7 Ab Db7

Bass line for measures 80-86.

f

Gm7(4) Gm7 Cm7 Gm7(b5) C ⁸¹ Fm9 Bb13(b9) Bb7 Gm7

Bass line for measures 87-93.

C7 Ab+ C7/G ⁸⁵ Fm7(4) *Drums: fill with ensemble pattern* Fm13 Bb7

Bass line for measures 94-100.

⁸⁹ Eb Eb7/G Ab Adim7 *fill with ens. to end* N.C. Eb13(#11) N.C.

Bass line for measures 101-107.

ff

molto rit.

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