

I've Got You Under My Skin

(from "Born To Dance")

Medium

Cole Porter

(also done as a Rumba)

(B^b7) **A** FMI⁷ B^b9 E^bMA⁷ (GMI⁷ C^{7(b9)})

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

FMI⁷ B^b9 E^bMA⁷ (GMI⁷ C^{7(b9)})

got you deep in the heart of me, So

FMI⁷ B^b7 E^bMA⁷ (GMI⁷ C^{7(#5)})

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

FMI⁷ B^b9 sus B^b9 E^bMA⁷ (GMI⁷ C^{7(b9)})

got you un - der my skin. I

FMI⁷ B^b9 E^bMA⁷ E^b6

tried so not to give in. I

(A^bMI⁷ A^bMI⁶ A^bMI⁷ B^b7(b9) FMI^{7(b5)} B^b7(b9) E^bMA⁷ D⁶/E^b E^b6 E^b6)

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

(CMA⁷ B⁶/C C⁶ C⁶)

DMI⁷ G⁹

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

(B^b7) FMI⁷ B^b9 sus E^bMA⁷ (GMI⁷ C^{7(b9)}) E^b6

got you un - der my skin. I'd

B * F_{MI}^7 $Bb^{7(b9)}$ Eb_{MA}^7

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

$(E^{\circ 7})$ G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $Bb^{7(b9)}$ $Bb^{7(b9)}$

near, In spite of a warn - ing voice that comes in the night and re -

(Eb_{MA}^7) G_{MI}^7 Gb^7 F_{MI}^7 Bb^7 C C_{MI}^6 Eb^7/Bb $A_{MI}^{7(b5)}$ $A_{b9}^{9(\#11)}$ $Bb^{7(\#5)}$

peats and re - peats in my ear: — "Don't you know, lit - tle fool, — you nev - er can

(G_{MI}^7) A_{bMA}^9 Eb_{MA}^7 G_{MI}^7 $Gb^{\circ 7}$ F_{MI}^7 Bb^7

win. — Use your men - tal - i - ty. — Wake up to re -

$(G_{MI}^{7(b5)})$ Eb_{MA}^7 $C^{7(b9)}$ Bb_{MI}^7 $Eb^{7(b9)}$ F_{MI}^7 A_{b6}

al - i - ty." — But each time I do, just the

$(F^{\# \circ 7})$ A_{bMI}^6 G_{MI}^7 E_{b6}^7/Bb $C^{7(b9)}$ $G_{MI}^{7(b5)}$ $C^{7(b9)}$

thought of you makes me stop, be - fore I be - gin, 'Cause I've

F_{MI}^9 Bb^{13} E_{b6}^6 (G_{MI}^7) $C^{7(b9)}$

got you — un - der my skin.

Letter B, bars 1 through 6, are often played over an Eb pedal.

* Letter B is usually performed as follows:

B F_{MI}^7 Bb^7 Eb_{MA}^7 $E^{\circ 7}$

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