

Alternative take on bar 3-8 and 9-16:

The E7/A7/Dm progression is a circle of fifth movement that (would) lead back to I. In other words, They are all dominants of dominant of dominant that would follow the pattern E / A / D / G / C. Except that at bar 8 we get a Dm instead of a D7, and besides the melody rests on a long F natural. So that would suggest a modulation to Dm with the melody ending on degree 3.

Then bar 9 repeats the same idea

$\text{♩} = 126$

Swing

All of me

E7 can't be 3 of C (it would be Em). Given that harmony moves down a 5th to A7 and then another fifth to Dm, I think the song is modulating in bar 3 [C to Dm (reached in bar 7)].

The musical score consists of ten staves of music for voice and piano. The vocal line is shown in black, and the piano accompaniment in grey. Chords are indicated above the staff, and lyrics are written below. Yellow boxes highlight specific chords and notes. The score includes the following chords and lyrics:

- Bar 1:** A, C, I. All of me, Why not take all of me?
- Bar 5:** A7, Dm. Can't you see I'm no good with - out you?
- Bar 9:** E7, Am. Take my lips, I want to lose them,
- Bar 13:** D7, Dm7, G7. Take my arms, I'll ne - ver use them!
- Bar 17:** C, E7. Your good-bye left me with eyes that cry,
- Bar 21:** A7, Dm. How can I go on dear with out you?
- Bar 25:** FMaj7, Fm6, Em7, A7. You took the part that once was my heart, so
- Bar 29:** Dm, G7, C, (E \flat dim7 Dm7 G7). why not take all of me!

Third take on bars 1-16

Looking at the melody, it seem the same motif is repeated in different keys at 1, 5, 9, 13.

So, we start in C, then we are in Am in bar 5 and still in Am in bar 9 (but the motif starts on 3 instead of the tonic). Then the last four bars (13-16) go back to C, with a turnaround at 15-16.

So, the progression is I(C), V - I' (in Am: E7 to A7), but then I would expect Am, not A7 in bar 5. In fact, that's how bars 9-12 go: E7 to Am, i.e. V / i in Am