

# I've Got You Under My Skin

(from "Born To Dance")

Cole Porter

Medium

(also done as a Rumba)

(B $\flat$ <sup>7</sup>) [A] F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>9</sup> E $\flat$ MA<sup>7</sup> (G $\text{MI}$ <sup>7</sup> C<sup>7(b9)</sup>)

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

F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>9</sup> E $\flat$ MA<sup>7</sup> (G $\text{MI}$ <sup>7</sup> C<sup>7(b9)</sup>)

got you \_\_\_\_\_ deep in the heart of me, \_\_\_\_\_ So

F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ MA<sup>7</sup> (G $\text{MI}$ <sup>7</sup> C<sup>7(#5)</sup>)

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

F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>9</sup><sub>SUS</sub> B $\flat$ <sup>9</sup> E $\flat$ MA<sup>7</sup> (G $\text{MI}$ <sup>7</sup> C<sup>7(b9)</sup>)

got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I

F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>9</sup> E $\flat$ MA<sup>7</sup> E $\flat$ <sup>6</sup>

tried so \_\_\_\_\_ not to give in. \_\_\_\_\_ I

(A $\flat$ MI<sup>7</sup> A $\flat$ MI<sup>6</sup>) (A $\flat$ MI<sup>7</sup> B $\flat$ <sup>7(b9)</sup> F $\text{MI}$ <sup>7(b5)</sup> B $\flat$ <sup>7(b9)</sup>) (E $\flat$ MA<sup>7</sup> D<sup>6</sup>/<sub>E $\flat$</sub>  E $\flat$ <sup>6</sup> E $\flat$ <sup>6</sup>)

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

(CMA<sup>7</sup> B<sup>6</sup>/<sub>C</sub> C<sup>6</sup> C<sup>6</sup>)

DMI<sup>7</sup> G<sup>9</sup>

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

(B $\flat$ <sup>7</sup>) F $\text{MI}$ <sup>7</sup> B $\flat$ <sup>9</sup><sub>SUS</sub> E $\flat$ MA<sup>7</sup> (G $\text{MI}$ <sup>7</sup> C<sup>7(b9)</sup>) E $\flat$ <sup>6</sup>

got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I'd

**B** \*  $F_{MI}^7$   $B^7(b9)$   $E^b_{MA}^7$

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

$(E^{\circ 7})$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MI}^7$   $B^7(b9)$   $(F_{MI}^{7(b5)})$   $B^7(b9)$

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

$(E^b_{MA}^7)$   $G_{MI}^7$   $G^b7$   $E^b_{MA}^7$   $D_{MI}^7$   $G^{7(b9)}$   $C_{MI}^7$   $E^b/B^7$   $A_{MI}^{7(b5)}$   $A^b9(\#11)$   $(F_{MI}^7)$   $B^7(\#5)$

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

$(G_{MI}^7)$   $A^b_{MA}^9$   $E^b_{MA}^7$   $G_{MI}^7$   $G^b\circ 7$   $F_{MI}^7$   $B^7$

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

$(G_{MI}^{7(b5)})$   $E^b_{MA}^7$   $C^{7(b9)}$   $B^b_{MI}^7$   $E^b^{7(b9)}$   $F_{MI}^7$   $A^b6$

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

$(F^{\#}\circ 7)$   $A^b_{MI}^6$   $G_{MI}^7$   $E^b/B^6$   $C^{7(b9)}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

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

$F_{MI}^9$   $B^{13}$   $E^b6$   $(G_{MI}^7)$   $C^{7(b9)}$

got you un - der my skin.

Letter B, bars 1 through 6, are often played over an  $E^b$  pedal.

\* Letter B is usually performed as follows:

**B**  $F_{MI}^7$   $B^7$   $E^b_{MA}^7$   $E^{\circ 7}$  (etc.)

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